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ABSTRACT

This curriculum is designed to serve as a guide for use by teachers conducting a course in crafts sewing as a business. Covered in the individual units of the course are the following topics: business skills (law, finance, insurance, and computer use); psychology and ethics (the effect of business on home and family, and ethical and effective business practices); production (product development, pattern drafting and sewing skills, production plans, studios, and pricing and profit); marketing (market research, markets, portfolios, product presentation, advertising, and promotion and publicity); and resources. Each unit consists of a series of lessons containing some or all of the following: a class title, notes, a lesson description, an objective, a teaching outline, and a bibliography. (MN)

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CURRICULUM DEVELOPMENT
IN
CRAFT SEWING AS A VOCATION

FINAL REPORT
Project No. 83-ANP(127)NB

Curriculum Development Project
Conducted Under Public Law 94-482

Janet Bourque
Lake Washington Voc-Technical Institute
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RESEARCH COORDINATING UNIT

Washington State Commission for Vocational Education

CE038606

Final Report

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The project reported herein was performed pursuant to a grant from the Research Coordinating Unit of the Washington State Commission for Vocational Education. Contractors undertaking such projects under the Commission for Vocational Education sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Commission for Vocational Education position or policy.

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TABLE OF CONTENTS

	<u>Page</u>
Final Report.	(i)-(vi)
Introduction.	1
Course Goals and Objectives	2
Scope and Sequence.	3-4
I. Business Skills Unit	5-6
A. Law Series	7
1. Business Structure	8
2. Contracts.	9
3. Product Liability and Labeling	10
4. Zoning, Building, Health and Fire Codes.	11
5. Permits and Licenses	12-16
6. Copying: Patents, Copyrights and Trademarks	17-24
B. Finance Series	25-26
1. Taxes.	27-30
2. Bookkeeping.	31-33
3. Loans & Grants	34
4. Banking.	35
C. Insurance.	36
D. Computer Use	37
II. Psychology and Ethics Unit	38-39
A. Effect of Business on Home and Family.	40-41
B. Ethical and Effective Business Practices	42-47
III. Production Unit.	48
A. Product Development.	49-52
1. Fashion Trends	53-54
2. Color.	57-58
3. Design	59
4. Materials.	60
5. Machinery.	61
6. Tools and Notions.	62
B. Skills	63
1. Pattern drafting	63-64
2. Speed sewing	65
C. Production Plan.	66
D. The Studio	67
E. Pricing and Profit	68-70
IV. Marketing Unit	71
A. Market Research.	72-74
B. Markets.	75-84
C. Portfolio and Presentation of Self	85-88
D. Product Presentation	89
E. Advertising.	90-92
F. Promotion and Publicity.	93-95

	<u>Page</u>
V. Resources	96
A. Publications	97
1. Books	97-98
a. Business Skills	99-102
b. Technique and Inspiration	103
2. Directories and Catalogs	104
3. Organizations	105
B. Resource File: Printed Matter	On file
at Lake Washington Vocational Technical Institute,	
11605 132nd Avenue N.E., Kirkland, WA 98034.	

Final Report

This curriculum has been prepared as a guide for the teachers who will coordinate the course in Crafts Sewing as a Business. The authors have attempted neither to write a book nor to put words in a teacher's mouth, but have tried to anticipate the needs of the student who is going into business for the first time. Based on the benefit of our collective experience, the authors have outlined and researched topics that the student will need to explore in order to function in the world of commerce.

This project was developed between December 1982 and June 1983.

Objective

To develop a curriculum to train persons in craft sewing as a vocation at Lake Washington Vocational Technical Institute from the current zero courses to one course of training by October 30, 1983.

Subobjective 1:

To develop student learning objectives with input from trainees for craft sewing as a vocation at Lake Washington Vocational Technical Institute from the current zero student learning objectives to a minimum of eight per course by March 1983.

Subobjective 2:

To design scope and sequence relating to the objectives at Lake Washington Vocational Technical Institute from the current zero scope and sequence available to one by March 1983.

Subobjective 3:

To determine learning activities appropriate to the objectives at Lake Washington Vocational Technical Institute from the zero presently available to a minimum of (but not limited to) one each in the following areas by April 1983.

(a) Craft Sewing:

1. Boutique.
2. Specialty items.
3. Folkwear.
4. Needlework.
5. Sportswear.

(b) Business and Marketing:

1. Bookkeeping from a small business.
2. Taxes.
3. Licenses and zoning.
4. Contracts.
5. Marketing.
6. Advertisement.

(i)

Subobjective 4:

To document instructor resources in the Lake Washington Vocational Technical Institute service area from the zero resource documents available to one available by September 1983.

Subobjective 5:

To develop a bibliography of resource books at Lake Washington Vocational Technical Institute from the current zero bibliographies available to one for teachers and one for students per course by August 1983.

Subobjective 6:

To increase enrollment in training for craft sewing as a vocation at Lake Washington Vocational Technical Institute from the current zero hours of training offered to 270 hours of training by October 30, 1983.

Subobjective 7:

To increase curriculum for training for craft sewing as a vocation at Lake Washington Vocational Technical Institute from the current zero curriculum available to one published curriculum copy per each community college and voch tech in Washington State by November 30, 1983.

Description of the Project

This project will design and develop curriculum and provide a 270-hour pilot course to train students for entry and advanced skills in the emerging vocational occupation of craft sewing. The curriculum will include a scope and sequence, student learning objectives, student learning activities based upon the objectives, pretest - post test, bibliography and teacher resources. The curriculum will address both the development of craft sewing skills and small business and marketing skills. A pilot course will be located in a rural depressed area identified by the Community Needs Survey of 1981 as having a need for such a course.

The project will provide curriculum in an emerging vocational occupation for which there currently is no curriculum, which will provide an educational contribution to educational institutions throughout the state.

Statement of the Problem

A. Why the proposed activity should be done:

The following needs were identified by the 1981 Community Needs Survey:

1. Cottage industry is essential to the economic survival of many families and homemakers in these economically depressed times. (Written responses on the surveys identified this need.)
2. Craft sewing was identified by the survey as the course of highest interest to sewers.
3. The 1981 Community Needs Survey identified that 67 percent of the rural area respondents wish to take such a course.
4. The majority of highly skilled sewers are in rural areas. The Community Needs Survey established that persons will take classes in subjects in which they are already skilled. Areas identified by the survey in which there is a high interest in such a course are the same rural areas that are identified by other public agencies as having a high percentage of economically depressed families.
5. Class meets identified needs of the rural population in our service area. Rural homemakers have less opportunity to supplement family income through part-time employment.

B. Review of the situation:

Currently there is no curriculum for a vocational course in craft sewing. There is a need for a defined curriculum which includes small business and marketing skills as well as sewing skills.

C. Assumption of future conditions:

The Community Needs Survey identified the need for such a vocational course. The state economic projection for the future supports the identified need for training in "cottage industry" skills that can provide a means of income for both rural and urban adults, as well as ethnic minorities.

D. Justification of the proposal:

Curriculum to train craft sewers is critically important throughout the state in order to:

1. Provide vocational training for skill development in an emerging occupation.
2. Provide craft sewers with the skills to manage their business and market their product.
3. The curriculum will be made available throughout the state to community colleges, vocational institutes and others interested in sewing as a vocation.

Review of the Literature and Research

An Eric Search has been ordered and will be included in the development of this project.

The 1981 Community Needs Survey and the Adult's Perception of Needs for Consumer and Homemaking Education by Dr. Bonnie Johnson have both indicated that changes in our society have influenced a change in the importance of sewing in the skill development of present day homemakers.

The telephone and written Community Needs Survey indicated that sewing was viewed as an important homemaking skill. The survey also identified that persons who have developed the sewing skill are highly motivated to take more courses in sewing. The Community Needs Survey identified finance and resource management as an area of highest concern to the community as a whole. Therefore, persons skilled in sewing indicated a strong desire to be able to use their sewing skills in order to meet their needs in finding economic resources for their families. Craft sewing as a vocation was identified as the area in which the highest percent were interested.

Overview of the Research

The Consumer and Home and Family Life Community Survey was funded by federal sub-part 5 funds through the Superintendent of Public Instruction, Home and Family Life Vocational Education Office, April 1981 through February 1982. The principal researcher was Janet Bourque, assisted by Lake Washington Vocational Technical Institute personnel: Jack Wood, Administrator of Support Services, Susan Wineke, Public Information Coordinator, and Donna Meluskey, Secretary. Development of the survey instrument was achieved through input from Home and Family staff, craft committees, existing data, and professionals throughout the state. Field execution of the survey was done by Statistical Services, Inc. of Seattle. A random sample telephone survey of 897 persons above age 16, living in the Lake Washington Vocational Technical Institute service area, was conducted in October 1981. A mail-out survey was sent to those interviewed on the phone who agreed to give us further information. A 40 percent return rate on the mail-out survey is responsible for the high rate of reliability of the survey. Rate of return and population sample size allowed for standard error estimates for the telephone survey of 3.3 percent and for the mail survey 5.9 percent - both highly acceptable statistical error factors.

Conclusions of the research are based upon reliable statistical data.

Procedures

A team of professionals in the field of craft sewing was selected to research and develop the curriculum.

Time Line

January 1983

Review of current craft sewing and small business curriculum.

Research and information gathering from sewing and business professionals and other resource persons.

Develop pretest - post test.

Set up advisory committee.

February-June 1983

1. Meet with advisory committee.
2. Develop program goals, scope, sequence and format.
3. Identify trainees.
4. Pretest trainees.
5. Develop course objectives with input from trainees.
6. Write course curriculum.

June 1983

Revisions in curriculum

Development of a bibliography for teachers and students.

September 1983

Develop teacher resource document.

Publication of curriculum.

Accomplishments

A detailed curriculum has been developed to provide organized course material for the presentation of the information needed to provide skills to conduct a successful home-based crafts business.

Evaluation

Review of the curriculum by professionals indicate that it is a highly useable document. It can be used as a resource document for a variety of courses, as well as the text for craft sewing as a vocation. The pilot class will be conducted Winter Quarter 1984, at which time further evaluation of the curriculum will occur.

Conclusions

This curriculum is useable on a variety of levels and is flexible in its format. It meets identified needs. The curriculum is exemplary and one of the first of its kind nationwide. It is recommended that CVE make this curriculum available to all secondary vocational programs as well as VTI and Community College Home and Family Life departments.

INTRODUCTION

More than 6,000 crafts fairs are held each year in the United States. Hundreds of catalogs fill our mailboxes. New galleries and consignment shops appear in every shopping mall.

We can see by the growing market for hand crafted items that public appreciation for them is growing.

Where does all this merchandise come from? Most often it is manufactured in home-based businesses or small cottage industries. Talented people at home are producing and selling crafts on a scale that pays them a living. Women who need or want to be at home have found they can develop a crafts business that will enhance self-esteem as well as the family income.

To be a successful manufacturer at home requires special knowledge: of law, taxes, accounting and insurance as well as advertising, marketing and production. The home-based craftsman is not a cog in a complex piece of machinery--he's the whole machine! The spirit of the entrepreneur characterizes the craftsman who works at home. Resourceful, imaginative--yet hardworking and disciplined--such craftsmen need knowledge of business and marketing as well as the skills to manufacture quality merchandise that sells.

In this course material, we offer an organized presentation of the information needed to provide skills to conduct a successful home-based crafts business.

Course Goals and Objectives

1. To increase skills in operating a business.
2. To increase skills in production.
3. To increase awareness of trends in marketing.
4. To examine the impact of a business on the home where it is to be conducted.

The student will:

- a. Increase his knowledge about running a home-based business.
- b. Understand production and marketing.
- c. Analyze the psychology of the cottage industry in order to fend off problems at home.

Scope and Sequence

Information will be presented on many aspects of the home-based business and the small cottage industry.

The course material will be presented in a series of seminars taught by people qualified in their own fields. This approach is important in a course which draws upon so many different areas of expertise.

Because this program is oriented to the home-based business, the course must not require commitment outside the home. The flexibility of the program will allow the homemaker to earn a certificate within the time allotted for the course by satisfactorily completing 75% of that time.

Money will be made available so that guest speakers who are specialists in their fields can be paid.

Two hundred fifty-six (256) hours are required to present the course material. Two four-hour sessions per week for three quarters can be scheduled.

Because much of the program and many of the speakers will have broad appeal to the community, good publicity is required and people other than those participating in the program can be encouraged to attend individual classes.

Each student will set up a hypothetical business that will involve production, marketing and business skills. Courses in each area will be taught concurrently.

Accompanying the course outline is a resource file containing:

1. Application forms for various permits and licenses.
2. Pamphlets describing various areas of responsibility.
3. Sample contracts, ledger sheets, loan applications, etc.

Notes are input from individual researchers, informal in presentation. This firsthand experience is included for enrichment and clarification.

Business

Information will be presented on bookkeeping methods, taxes, laws that affect small and home-based businesses, insurance and finance.

Psychology

The effects of a business on home and family will be studied. Ethical and professional business practices will be examined.

Production

Many products will be analyzed and several produced. This production may be on-going to serve to unify the course. Skills to produce excellence in any item will be taught. Fashion trends, color and design as well as sources of supply will be examined.

Marketing

Marketing resources and techniques will be studied.

Advertising

Advertising and publicity will be studied, as well as resources for both.

Bibliography

A lengthy bibliography with recommended texts will be included, as well as a list of resources currently available.

This course curriculum does not contain legal advice. It is designed to provide accurate information about the subjects covered as of June 1983. The authors are not engaged in rendering legal, accounting or other professional services. For a legal problem, the authors urge you to see an attorney; or for a tax problem, an accountant.

I. Business Skills Unit

Description: This class series will present information necessary to run a crafts sewing business legally and profitably.

Objective: The objective of this class series is to examine legal information that affects home-based sewing businesses, to study effective financial planning, and to consider insurance needs and possible home use of the computer.

Notes

Business Skills

Don't use commercial patterns, you'll run into dangers of copyright violations. You need to learn how to design items yourself.

Dome Register bookkeeping book is good and simplified.

When using a commercial pattern, you must alter it in some small way so there is no copyright violation, i.e., shortening the sleeve, changing style of collar, etc.

Economic bookkeeping register is simple and accurate.

Printed stationery is important along with business cards.

A resume is a good idea especially if you want to teach crafts.

Small Business Administration is very helpful in guiding you in business affairs, setting up books.

When dealing in wholesale, keep individual cards on each account.

It seems to be hard to copyright a project or item that isn't written.

Trademark means that it is certified and that a certain person made it and it is of quality.

It's a good idea to make your own label with a logo and put trademark symbol in corner with your home city. This shows you are established and it makes for good referrals.

Copyrighting patterns is a long process. And it is costly.

Make sure you have insurance liability if a product has a function, i.e., baby highchair, so there is protection from lawsuits if product is used wrong way and harms someone.

A. Law Series

Description: This class series will define and examine the external regulation of home-based businesses and the responsibilities of the proprietor to federal, state and local agencies.

Objective: The objective of this class series is to provide the student with the information he/she needs to conduct his/her business within the legal requirements of the land and with the greatest amount of protection for him/herself and his/her business that the law can provide.

Class Title: Law: Business Structure

Description: This class will examine options for the structure of a business.

Objective: The objective of this class is to present information to guide the student in structuring and organizing his/her business.

Outline:

- A. Types of legal structure:
 - 1. Individual proprietorship
 - 2. Partnership
 - 3. Corporation
 - 4. Cooperative
- B. Advantages and disadvantages of each type
- C. Government requirements for each type
- D. Sources of information:
 - 1. Books: Brabec, Barbara, Creative Crafts,
HP Books, Tucson, 1981

Class Title: Law: Contracts

Description: This class will examine contracts: the need for them and their structure.

Objective: The objective of this class is to make the student aware of the nature, use and need for contracts in business.

Outline:

A. Types of contracts:

1. Oral contract
2. Written contract
3. Warranties

B. Special types of contracts:

1. Direct sales
2. Contracts with galleries, shops and shows
3. Contracts with agents, representatives and distributors

C. Source of information:

1. Book: Davidson, Marion, and Martha Blue,
Making It Legal, McGraw-Hill,
New York, 1979

Class Title: Law: Product Liability and Labeling

Description: This class will examine legal liability for loss caused by defective products and federal labeling laws.

Objective: The objective of this class is to make the business owner aware of the usefulness of warning labels and legal labeling requirements.

Outline:

A. Warning labels

B. Labeling laws.

1. Wool Products Labeling Act
2. Fur Products Labeling Act
3. Textile Fiber Products Identification Act
4. Flammable Fabrics Act
5. Care Labeling of Textile Wearing Apparel

C. Sources:

1. Pamphlets: Federal Trade Commission
Washington, D.C. 20580
2. Books: Davidson, Marion, and Martha Blue,
Making It Legal, Mc-Graw-Hill,
New York, 1979
3. Phone: Consumer Product Safety Commission
Bureau of Compliance
5401 Westbard Avenue
Bethesda, MD 20207
1-800-638-8326

Class Title: Law: Zoning, Building, Health and Fire Codes

Description: This class will explore and define various community regulations that affect the home-based business.

Objective: The objective of this class is to make the student aware of any local requirements concerning the physical space his business occupies.

Outline:

- A. Zoning laws
- B. Building codes
- C. Health codes
- D. Fire codes
- E. Sources:
 - U.S. Department of Labor
 - Art Hazards Information Center
 - 5 Beekman Street
 - New York, NY 10038

Class Title: Law: Permits and Licenses

Description: This class will define and examine the permits and licenses required to do business in various communities in the Greater Seattle area.

Objective: The objective of this class is to offer the student the information he needs to conduct his business within the legal requirements of the community.

Outline:

- A. State of Washington
 - 1. Requirement: certificate of registration
 - 2. Responsibilities and privileges
 - a. state sales tax collection and payment
 - b. tax-free buying for resale
 - c. wholesale buying privileges
 - 3. Source: State of Washington
Department of Revenue
Excise Tax Division
Olympia, WA 98504
1-800-562-8203
- B. Unincorporated King County
No license required
- C. Bellevue
 - 1. Requirements:
 - a. business registration certificate
 - b. home occupation permit
 - 2. Responsibilities and privileges
 - 3. Source: City of Bellevue
Department of Finance
P. O. Box 1903
Bellevue, WA 98009
455-6851
- D. Kirkland
 - 1. Requirement: register state certificate of registration number with city
 - 2. Responsibilities and privileges
 - 3. Source: Department of Planning & Community Development
June Young, Planning Technician
City Hall - 123 Fifth Avenue
Kirkland, WA 98033
828-1258

Law: Permits and Licenses (con't.)

E. Redmond

1. Requirement: city business license
2. Responsibilities and privileges
3. Source: City of Redmond
15670 N.E. 85th Street
Redmond, WA 98052
882-6440

F. Seattle

1. Requirements:
 - a. city business license
 - b. business and occupation tax
2. Responsibilities and privileges
3. Source: Office of Business and Regulatory Operations
625-5500

G. Auburn

1. Requirement: license for home-based business
2. Responsibilities and privileges
3. Source: City Clerk's Office
872-3370

H. Kent

1. Requirement: license for home-based business
2. Responsibilities and privileges
3. Source: City Clerk's Office
872-3370

I. Other permits and licenses

1. Business signs - sources
2. Trade name
request application for "Certificate of Trade Name" from
Department of Licensing, 1-800-562-8303

Checklist

1. Check with city or county zoning office for restrictions on the chosen location.
2. Check building, health and fire codes for requirements for special equipment or construction.
3. File certificate of trade name.
4. Apply for certificate of registration at state revenue department.
5. Apply for city business license.

LICENSING

State of Washington Toll Free No: 1-800-562-8203
Department of Revenue
Excise Tax Division
Olympia, WA 98504

You will receive an "Application for Certificate of Registration." This will register your business with the State of Washington and allow you to collect the sales tax and forward it to Olympia on a quarterly basis.

This license will also allow you to buy wholesale.

Unincorporated King County: General Services Office: 344-2504

Unincorporated areas of King County do not need licenses to run a sewing business in the residence.

Bellevue:

City of Bellevue Telephone: 455-6851
Department of Finance
P. O. Box 1903
Bellevue, WA 98009

Request an Application for Business Registration Certificate.

Filing Fee is \$1.00 - You will also need a Home Occupation Permit which is \$70.00 annually.

Kirkland:

Department of Planning &	Telephone: 828-1258
Community Development	Contact Person: June Young
City Hall - 123 Fifth Avenue	Planning Technician
Kirkland, WA 98033	

In Kirkland you do not need a City Business License but you must register your State Certificate of Registration Number with the City and then your home-based business will be reviewed. If your business does not comply under Kirkland's Home Occupations and Other Accessory Components of Residential Uses, 1115.65, pages 316 and 317, then you will have to have a public hearing which is all of Chapter 150, pages 379 through 392, and costs \$350.

Redmond:

City of Redmond
15670 N.E. 85th Street
Redmond, WA 98052

Telephone: 882-6440

You do need a business license for the City of Redmond. The fee is based upon the number of employees. 0 to 4 employees is \$50 annually and raises accordingly. If you purchase the license in September, it is still \$50 and you renew the license in January of the new year for another \$50 - no prorating of fees.

City of Seattle:

Office of Business & Regulatory Operations
Office Hours: 10 to Noon and 2- 4 p.m.

Telephone: 625-5500

You do need a City Business License. Cost is \$25 annually. Inside the city limits you will pay a Business and Occupation Tax based on annual or quarterly income.

Auburn:

City Clerk's Office

Telephone: 931-3039

License for a home-based business is \$5 annually.

Kent:

City Clerk's Office

Telephone: 872-3370

License for a home-based business is \$24 annually.

BUSINESS SIGNS

City of Seattle: Call Planning at 625-4518. A sign permit is \$49 and whether you put one up depends on where you live.

Unincorporated King County: Call King County Zoning and Planning at 344-7900. Depends on where you live.

Kirkland: Planning & Community Development, 828-1257 - No signs

Redmond: Planning Department, 882-6400 - No signs

Bellevue: No signs - Sign Permits Office, 455-7674

Auburn: Building Department, 931-3020

Kent: Zoning & Planning, 872-3390

RESERVATION OF A TRADE NAME

You can reserve a trade name in the State of Washington by requesting a "Certificate of Trade Name" from the Department of Licensing, 1-800-562-8203. Cost is \$5.

Class Title: Law: Copying: Patents, Copyrights and Trademarks

Description: This class series will define and examine patents, copyrights and trademarks and their use in the crafts.

Objective: The objective of this class series is to give the student necessary information so that patents, copyrights and trademarks can be used effectively to protect his/her original work.

Outline: Law: Copying: Patents, Copyrights and Trademarks

A. Patents

1. Definition:

A patent is an agreement between an inventor and the public (represented by the government) that permits the inventor to make, use, and sell an invention for a certain period of time.

A design patent is an agreement between an inventor and the public that permits the inventor to make, use and sell a "new, original and ornamental design for an article of manufacture."

2. Why a patent is necessary:

3. What can and cannot be patented:

4. How a patent is obtained:

- a. criteria for obtaining a patent
- b. process for obtaining a patent

5. Sources of information:

- a. application: "General Information Concerning Patents"
available from: U.S. Patent & Trademark Office
Washington, D.C. 20231
- g. books: Davidson, Marion, and Martha Blue,
Making It Legal, McGraw-Hill,
New York, 1979

PATENTS

For extensive information refer to Making It Legal by Marion Davidson and Martha Blue.

What is a patent? It is an agreement between an inventor and the public (represented by the government) that permits the inventor to make, use, and sell an invention for a certain period of time.

How do you get a patent?

- 1) Record your invention
- 2) Retain patent attorney
- 3) Prepare description
- 4) Preliminary search
- 5) Application, "Patent Pending"
- 6) Post application proceedings & negotiations (sometimes)
- 7) Appeal and judicial review (sometimes)
- 8) Patent obtained

What can be patented: "Any new and useful process, machine, manufacture, or composition of matter, or any new and useful improvement thereof. It also must satisfy the requirements of utility, novelty and nonobviousness."

Some things cannot be patented: Printed matter, naturally occurring substances such as elements, methods of doing business, ideas, scientific principles and mental processes.

Design patents: Design patents have been granted for wearing apparel, fabrics, lampshades, jewelry, a round box with decorative features and shoulder rope for a military uniform.

Design patents can be obtained by: "Whoever invents any new, original, and ornamental design for an article of manufacture." To qualify for a design patent, the design must be:

New or novel - a different design from others

Original - with the author

Ornamental - the product of authentic skill and artistic conception

Inventive in character - beyond the skill of an ordinary designer

Write to the U.S. Patent and Trademark Office, Washington, D.C. 20231 for a pamphlet called "General Information Concerning Patents."

Outline: Law: Copying: Patents, Copyrights and Trademarks

B. Copyrights

1. Definition:

A copyright is protection under the law for an author (writer, composer or artist) who wants to retain exclusive rights to use his created work.

2. Why a copyright is necessary:

3. What can and cannot be copyrighted:

4. How a copyright is obtained:

- a. criteria for obtaining a copyright
- b. process for obtaining a copyright

5. Sources of information:

- a. application Copyright Office
forms and Library of Congress
instructions: Washington, D.C. 20559
- b. books: Davidson, marion and Martha Blue,
Making It Legal, McGraw-Hill,
New York, 1979
Brabec, Barbara, Creative Cash,
HP Books, Tucson, 1981

COPYRIGHTS

Refer to Chapter 3 of Making It Legal by Marion Davidson and Matha Blue.

Briefly: What can be copyrighted:

- Literary works
- Musical works (plus accompanying words)
- Dramatic works (plus accompanying music)
- Pantomines and choreographic works
- Pictorial, graphic and sculptural works
- Motion pictures, other audio-visual works
- Sound recordings

To receive information on Copyrights, write the following letter:

Register of Copyrights
Copyright Office
Library of Congress
Washington, D.C. 20559

Please send me the following information

- A copy of the Copyright Revision Act of 1976
- All current circulars
- Announcement of regulations
- Regulations
- Annual reports
- One each of necessary registration forms

I would like to be put on the mailing list for future releases in the above areas. Thank you.

Sincerely,

Joann Smith
123 Any Street
Somewhere, WC 98042

What cannot be copyrighted: "Any idea," procedure, process system, method of operation, concept, principle or discovery....," any work by the U.S. government, obscene, libelous, and immoral work on public policy grounds; minimal work (names, slogans, titles, letter, coloring); blank forms for business operations or procedures or ideas or procedures for doing, making or building things.

Outline: Law: Copying: Patents, Copyrights and Trademarks

C. Trademarks

1. Definition:

A trademark is a visible symbol that identifies and distinguishes a product from other similar products.

2. Why a trademark is necessary:

3. What can and cannot have a trademark:

4. How a trademark is obtained:

- a. criteria for obtaining a trademark
- b. process for obtaining a trademark

5. Sources of information:

- a. publications: Patent and Trademark Office
Washington, D.C. 20231
- b. books: Davidson, Marion and Martha Blue,
Making It Legal, McGraw-Hill,
New York, 1979

TRADEMARKS

For extensive information regarding Trademarks, refer to Making It Legal by Marion Davidson and Martha Blue. Also write to Patent and Trademark Office, Washington, D.C. 20231 for information pamphlets and applications.

What is a trademark? It is a visible symbol identifying and distinguishing your product from similar products of others. It can be a word, name, phrase, sign, symbol, or all of these.

A mark must be distinctive to be registered. However, marks that are descriptive, deceptively misdescriptive, surnames and geographical marks are not registerable. You establish your rights in a trademark by adopting one that appears, after preliminary research, not to infringe on an existing trademark and by using it on goods in trade for a period of time.

Filing an application. You file with the Patent and Trademark Office. It is examined to see if indeed you are entitled to a trademark - if not you are notified and have six months to appeal. Another way to file is with an affidavit of incontestability - a statement that the work has been used for five years prior to registration and there have not been adverse decisions regarding the ownership of the mark or proceedings involving it. A trademark registration is issued for a 20-year term, with additional 20-year renewal terms.

If you wish to register a trademark for an art or craft, make sure your item is not copied from someone else's.

Outline: Law: Copying: Patents, Copyrights and Trademarks

D. Other forms of protection:

1. Trade secrets
2. Unfair competition
3. Federal Trade Commission Act
4. State law-
Contact Attorney General's Office
Temple of Justice
Olympia, WA 98504
(206) 753-6200

B. Finance Series

Description: This class series will present information on money: record keeping, taxes, loans, grants and banking for the home-based crafts business.

Objective: The objective of this class series is to aid the student in keeping good records, making good use of banking services, and complying with the law.

Notes

Finance Series

Financing - try to start out on a shoe string. Buy from profits such as improved equipment or additional equipment, new fair booth, etc.

Otherwise you are looking for "Venture Capital," which is the most difficult to find. You may be able to borrow a small amount from a bank but more likely it will have to be from individuals and the interest rate will be higher. This is because of the risk involved.

You must have at least one year in business as a track record to prove that you have a viable business.

Get advice from the SBA. There is also an organization called SCORE that you can contact through the SBA which is made up of retired business people who will volunteer their time to counsel you.

Another source is any college or university that has a business degree. All seniors need an actual project - a business that is functioning. They will take your business and project it. This could be of great benefit to you.

Class Title: Taxes

Description: This class will present an overview of the craftsperson's tax responsibilities.

Objective: The objective of this class is to equip the student with information about taxation, recordkeeping and forms.

Outline:

- A. Be informed: Whom to consult about local taxes
 - 1. Accountant/tax-preparer
 - 2. Lawyer
 - 3. Local chamber of commerce
- B. Tax responsibilities of the craftsperson
 - 1. Pays income tax
 - 2. Collects and pays state sales tax
- C. How to make taxation work for you:
 - 1. Legitimate deductions
 - a. business use of home
 - b. depreciation of equipment
 - c. IRA
 - 2. Tax exemption certificate
 - a. allows wholesale buying
 - b. adds credibility
- D. What forms must the craftsperson file?
 - 1. Form 1040, Schedule C - IRS
 - 2. Combined Excise Tax Return - State of Washington
- E. What records must the craftsperson keep?
 - 1. Primary records to indicate income or expense (receipts, deposit slips, cancelled checks)
 - 2. Secondary records where primary transactions are entered and totaled
 - 3. Keep all records for six years
- F. Resources:
 - 1. Agencies: Internal Revenue Service
Washington, D.C. 20224
Small Business Administration
Washington, D.C. 20416

Volunteer Lawyers for the Arts
36 West 44th Street
New York, NY 10036
 - 2. Books: Davidson, Marion and Martha Blue, Making It Legal, McGraw-Hill, New York, 1979.
Smith, Randy Baca, Setting Up Shop, Warner Books, New York, 1983.

Notes

Taxes

Following is a list of ordinary and necessary deductions in conjunction with a home-based business. Check these with your accountant or Lasser's Your Income Tax because they could change from year to year.

Accounting fees - tax preparers' fees

Admissions - to theater, films, or other events that relate to your work

Agency fees - for jobs or commission work

Air fares

Arts & crafts supplies - for materials used in production

Automobile expenses - incurred in the course of your doing business

Bad debts - must have resulted from normal course of business

Books, publications, professional journals - fully deductible if in your field, or necessary to keep abreast or maintain skills for your job. If useful for more than one year, then it is part of a professional library and must be depreciated.

Business gifts - deductible up to \$25 per year per business associate or customer

Business machines & equipment - have useful life of one year or less

Business meetings & entertainment - cost of meals with actual or potential customers, clients, partners, professional advisers if it is in a clear business setting involving planning, discussion, negotiation, etc. of business. If entertainment for reasons directly involved with active conduct of your business or trade, then you can deduct meals, drinks, tickets, and home entertainment.

Cleaning costs

Commuting costs - if your business is at home, then you can deduct travel costs starting with your first call

Convention trips

Depreciation

Display samples, display space

Driver's license - remember to prorate

Dues - membership, fees
Educational expenses
Food & lodging
Furniture
Home studio/office expenses
Insurance
Interest - deductible on business loans and mortgages
Legal and professional fees
Magazines
Meals - overnight rule bars the deduction of the cost of meals on one-day trips. Business lunches are deductible.
Moving expenses
Office supplies and postage
Protective clothing - such as a welder
Rent on separate studio/office
Repairs
Research for current projects or teaching your classes

There are very strict new rules concerning the home studio/office expense which require that a home studio or office be used exclusively and on a regular basis as your principal place of business or place where you meet or deal with customers in the normal course of business. You can't take a home studio deduction if you use the guest room as a weaving studio.

One exception to this exclusive-use test is where you sell products and your home is the "sole fixed location" of your trade. Although you may have a mixed use, the deduction is allowable provided the space is identifiable. Example, you spin yarn and sell it and use the basement to store it but sell it upstairs in your spinning/weaving studio.

There are two kinds of home studio/office expenses:

Direct expenses are work-related costs peculiar to your studio or office, such as painting your studio, repairing the studio ceiling.

Indirect expenses are those that apply to your whole house but have a relation to your work. These must be prorated on the basis of your business space to your house space using the number of rooms or percentage of space. Among indirect expenses are utilities, rent, taxes & insurance.

Collecting State Sales Tax:

Mrs. Collins wants to buy some wool yarn from you for \$10.00. You add 8.1% (the rate for the city of Redmond) and sell her the yarn for \$10.81. You report the \$10.81 as income, send the \$.81 to the state sales tax department and deduct the \$.81 on your federal tax return.

Get qualified help in setting up your books, preparing your tax returns and helping with your financial future. There are legal means of avoiding taxes but you need an expert to show them to you.

People sewing for profit would be concerned with three general categories of taxes - Federal, State and Local - in Washington

Federal-

- Personal income tax
 - Estimated tax - self-employed
 - Withholding - employee
- Self-employment tax (social security tax for self-employed)
- Unemployment tax
- Corporate tax
- Federal excise tax

State-

- Unincorporated business tax
- Sales tax
- Estate and gift tax
- Real property tax
- Licenses
- Inventory tax (B & O tax in Washington)

Local-

- Real property tax
- Sales tax
- Business license tax
- Unincorporated business tax
- Inventory tax (B & O tax)

Class Title: Bookkeeping

Description: This class will examine recordkeeping systems for the craft sewing business.

Objective: The objective of this class is to present an effective bookkeeping system for the craftsperson who would rather be sewing. Computer as well as published systems will be presented.

Outline:

A. What to keep track of:

1. Cash receipts and disbursements
2. Sales
3. Purchases
4. Equipment
5. Inventory
6. Accounts receivable and accounts payable
7. Petty cash
8. Insurance records

B. How to keep track of it:

1. Small Business Financial Status Checklist (Smith, p.112)
2. Checking account
3. "Shoebox" bookkeeping
4. Diary
5. Job card
6. Copyrighted bookkeeping systems

C. When to add it all up

1. Balance sheet
2. Profit and loss statement
3. Form 1040, Schedule C

D. Computer use

E. Resources:

1. Books: Smith, Randy Baca, Setting Up Shop, Warner Books, New York, 1983.
Davidson, Marion and Martha Blue, Making It Legal, McGraw-Hill, New York, 1979.

Notes

Record or Bookkeeping

You are going into business to sew a product and sell it - not keep records. However, there are some things you should do to make it easier at tax time, be able to chart your growth and to prove what your income actually is if you wish to qualify for a loan for equipment or expansion.

Have a qualified person prepare your taxes: H & R Block, a CPA who specializes in small, home-based businesses, a financial planner who looks at your overall financial picture, unless you are especially adept at figuring out the tax forms and the instructions. These people could save you much more than they cost and make suggestions for the future that could lighten your tax burden substantially.

To start out with have two (2) checking accounts; one for your personal use and one for your business use - and don't mix them up! Another awful thought - balance each account every month. Have the bank start your business checks at 500 or 10000 to add to your credibility.

You have to keep track of two major items: 1) How much you spend for equipment, supplies, travel, whatever you buy that pertains to business use; 2) How much money you take in selling the product you manufacture.

Keep track of your expenses in one shoe box and your income in another. At the end of every month take all the receipts for your expenses - these will include bills, receipts for cash purchases, etc. - add them up on an adding machine or computer that has a tape. Check the tape to make sure the figures are correct and attach it to the stack of expense receipts either with a staple, rubber band or whatever - just so long as it is secure.

Keep another shoe box of sales receipts. Add them up with a tape, attach securely and file. Add to each of these stacks where the sales were made - arts and craft show, bazaar, home. At the end of a couple of years you will be able to chart where you make the most money.

If you want to get more sophisticated with your record keeping, visit a couple of large office supply stores. Check out what kind of bookkeeping systems they have available. Ideal Record System is one that is all set up for sole proprietorships.

Keep a diary - either a regular diary that you make daily notations of what you did and how long you spent doing it - or a planning diary for business appointments. This will help in establishing that you really are a business - keep records of who you talk to, when and why, where you go who you saw, and why.

Travel and entertainment expenses that are deductible - check every year because they change:

Travel - 17 cents per mile for the first 15,000 miles and 10 cents per mile over that for use of your personal automobile.

Lodging - receipts or itemized paid bills regardless of the amount.

Other travel-entertainment expenses - need receipt if in excess of \$25.

Class Title: Loans and Grants

Description: This class will examine various kinds of loans and grants available to the crafts business owner.

Objective: The objective of this class is to teach proper techniques for applying for loans and grants.

Outline:

- A. Borrowing: Is it necessary?
 - 1. How much money do you need?
 - 2. Tools for determining need
 - a. new business start-up cost estimate work sheet
 - b. feasibility study (Smith, p. 157)

- B. Types of loans:
 - 1. Personal, secured by personal assets
 - 2. Personal, from family or friend
 - 3. Bank loan
 - 4. Government loan

- C. Grants
 - 1. Government grants
 - 2. Corporate grants

- D. Resources:
 - 1. Agencies: National Endowment for the Arts
2401 E. St. N.W.
Washington, D.C. 20506

Small Business Administration
Washington, D.C. 20416

Federal Information Center
7th and D Streets, S.W.
Washington, D.C. 20024

- 2. Publications: Smith, Randy Baca, Setting Up Shop,
Warner Books, New York, 1983

Lesko, Matthew, Getting Yours,
Penguin Books, New York, 1982

Hillman, Howard, The Art of Winning Corporate Grants, The Vanguard Press, Inc., New York,
1980

Class Title: Banking

Description: This class will examine available banking services and the relationship between the small business owner and the banker.

Objective: The objective of this class is to provide the student with information about banking services and procedures useful to the crafts business person.

Outline:

- A. Getting started
 - 1. How to present your business proposal
 - 2. How to establish credit for your business
 - 3. How to apply for a loan
- B. Establishing a good relationship
 - 1. How to communicate with your banker
 - 2. Banking behaviors
 - 3. What your banker can do for you in your community
- C. Financial resources
 - 1. Special services available to the small business owner
 - 2. Evaluating a bank for your use
 - 3. Financial planning services
- D. Resources:
 - Smith, Randy Baca, Setting Up Shop,
Warner Books, New York, 1983

C. Insurance

Description: This class will examine various types of insurance for the small business in the home.

Objective: The objective of this class is to equip the student with information about insurance coverage of all kinds, and examine the ways a home-based business can affect personal insurance policies.

Outline:

- A. Homeowner's insurance rider for the small business
- B. Business insurance
 - 1. Fire and theft
 - 2. Liability
 - 3. Business interruption
 - 4. Equipment and stock
- C. Health insurance
- D. Automobile insurance
- E. Need for agent
- F. Sources of information:
 - 1. American Crafts Council
122 West 55th Street
New York, NY
 - 2. Books: Smith, Randy Baca, Setting Up Shop,
Warner Books, New York, 1982

D. Computer Use

Description: This class will examine the use of the home computer in the home-based crafts business.

Objective: The student will study the effective use of the computer and various programs that would enhance the smooth operation of his business.

Outline:

A. Accounting

B. Word processing

C. Projection

D. Production

E. Information service by phone (research)

F. Sources of information: Terry Dettman
Computer Instructor
Lake Washington Vocational
Technical Institute
11605 132nd Avenue N.E.
Kirkland, WA 98033

II. Psychology and Ethics Unit

Description: This class series will examine the reasons for establishing a crafts sewing business, its effect on the home and family and its ethical operation.

Objective: The objective of this class series is to help the student anticipate and cope with changes that occur because of a business in the home.

Notes

II. Psychology and Ethics

A. Effect of Business on Family

B. Ethical Business Practices

If you prefer to do craft sewing in your home, that's okay but you won't get minimum wage. Sewing is considered cheap labor with minimum wages.

When contacting people on the phone for information or resources, get at least 2 more contacts or names that will help your search for necessary information.

When working at home you may find yourself working compulsively. Must structure time away from home. Need to incorporate exercise. Try not to encroach on family space if others around.

Marketing a craft item can require much energy especially if you have a family.

The support of the family is important to consider before you embark on a craft business.

Wholesale may be easier for person working at home with family.

If you choose to work at home, invest in a crock pot. That way you won't have to stop work to fix dinner. Dinner will be cooking all day.

A. Effects on Business and Home

Description: The purpose of this course is to aid a homemaker in the transition to business person. The course will include information on the changing role of the individual, its affect on the marital relationship and on the children. Affects on personal friendships and social life will be included. This is to be a combined lecture and discussion group with suggested readings for students to precede each class.

Outline:

- I. You in the role of the business person
 - A. Finding space
 - B. Finding time
 - C. How to unclutter your roles
 - 1) Paying for some services
 - 2) Bartering for some services
- II. The spouse - a new business and its affect on a relationship
 - A. Communicating the personal need for creativity, for earned income, for using individual talents
 - B. Getting respect for your expertise
- III. The children
 - A. The playpen occupant, toddler and school ages
 - B. How to command respect
 - 1) Gaining understanding for your work
 - 2) Gaining cooperation plus direct aid - donated or paid
- IV. Friends
 - A. Maintaining friendships while limiting time
 - B. Social life - whose responsibility is it?

Bibliography:

Laury, Jean Ray, Getting It All Together Handbook, Van Nostrand Reinhold Co., NY, 1977.

Winston, Stephanie, Getting Organized, Warner Books, NY, 1978.

Young, Pam & Peggy Jones, Sidetracked Home Executives, Warner Books, NY, 1977.

Resource persons:

Charlene Cummings (sole support)
Patty Beck (physically handicapped)
Anne Latimer (divorced)

Contact Custom Clothing Guild at 206-883-3799 for phone numbers.

Notes

Psychology & Ethics

Suggestions on attitude:

"Take what you do seriously, but yourself not at all"

Consider opportunities for self support honestly and realistically

Use the term "hand crafted" rather than "home made"

Don't call items "stuff" - use "inventory" or "collection"

Title wall hangings, etc.

Use the word "work" - not sew. The word "sew" is associated with hobby sewing or drudgery. If this is a hobby or drudgery, you're in the wrong field

Give yourself permission to work. Take your work seriously - begin NOW - don't wait until dishes or ironing is done - you will never work because they will never be done.

Explain to your children that your work area is yours and off limits to them, except when invited in. One woman explained to her child about what if she were working in Africa, the child would never get to see her. However, she is lucky enough to work at home so she can spend time with the child after the work is done. Now she tells her child she is off to Africa and will spend time with him when she returns.

You don't "do things", you "execute techniques" or "apply techniques"

You don't "sew things or stuff", you "construct"

Use the best fabrics you can afford

Make muslins or mock-ups

Set up realistic workable time table

B. Ethical and Effective Business Practices

This course might be offered as a 3-4 hour workshop once or twice a year on a weekend day or one evening basis. It should appeal to a broader segment of the community than most courses in this series if so advertised.

Description: This course is designed to aid persons in business in formulating an individual code of ethics. Such a code should be written for a business of any size. The purpose is to clarify the professional craftsman's individual business ethic to self, to an employee (or employees), and to clients.

Outline:

- I. Business ethics vs. personal ethics - similarities and differences
- II. Obligations to self, to clients, to other craftspersons, and to the community
- III. Evaluation of prospective jobs - how to say "No"!
- IV. Importance of an individual, thoughtful code of ethics - how to write one!

Craftsmen have a responsibility to conduct their professional practice in a manner that will command the respect and confidence of clients, suppliers, fellow craftsmen and the general public. Professional conduct should be governed by a well considered code.

Following are suggested inclusions for writing a personal, individual code of ethics.

Offer sewing services to a client as a consultant or supplier on the basis of a fee, salary, commission or the retail price of the merchandise, provided the professional services shall be performed with competence in a manner in the best interest of the client without sacrificing the professional integrity of the craftsman.

Use mature judgment in accepting or refusing to perform work. Interest and expertise of the craftsman should be foremost considerations.

Have a contract with the client which clearly defines the scope and nature of the project involved, services to be performed, compensation expected and date of completion.

Maintain communication with client as to progress of project. Apprise client of any unexpected complications or costs.

Will not injure the reputation or business relations of another craftsman.

Respect the privacy of clients.

Take advantage of educational opportunities to upgrade sewing skills and maintain contact with other craftsmen.

Resource Persons:

Virginia Wingard-Phillips - Woman attorney (Seattle) now in private practice

Dr. Barbara Bovy - Curriculum coordinator for Seattle Pacific University

Lory Misel - Sunrise Institute (Seattle)

A. Cross

> Both of Bellevue Community College

C. Taylor

Notes

Psychology and Ethics Ethical and Effective Business Practices

Suggestions on running a business:

Set your perimeters - build a good, strong nucleus - don't spread yourself or your product line too thin.

Learn to use "fall off goods" - what's left over after primary product is made.

Learn to delegate properly.

Keep a relationship of expenses with sales.

Start a scrapbook or portfolio - keep pictures of products, newspaper articles, news releases - anything that pertains to your product and you.

Read magazines, newspaper articles, anything you can get your hands on that pertains to what you are doing. Use the library - check out a book a week on how to run your business or how to make your product better.

Chart trends - macrame and stained glass are out - candlewicking and quilting are in. Wearable art is in - utility garments in rough cloth and earth colors are out. Ethnic look was big last year and out this year.

KEY ELEMENTS OF EFFECTIVE DELEGATION

A study of your methods of delegation will tell you much about your methods as a manager: Whether you delegate too much or too little; whether you overload a few key employees whose competence you trust and give only routine assignments to the remainder; whether you use delegation as a means to enable an employee to learn by doing because you are confident that you have an effective system of controls that will enable you to avoid expensive mistakes. Frank answers to the following questions will help you grade your skill as a delegator.

1. Are you constantly behind in your work because you think it needs your personal attention and that none of it can be delegated?
2. Does an employee to whom you have given an assignment usually come back to you for further instruction, detailed advice or even a decision before following it through to completion?
3. Do you spend an inordinate amount of time straightening out problems of subordinates, problems which they are being paid to solve themselves?
4. Are you such a stickler for small detail that it bothers you if a subordinate does a job even a little bit differently from the way you would do it yourself?
5. Are you so worried about mistakes when you give an assignment that you use close order follow-up to guard against them?
6. Do the details of your job use so much of your time that you don't have enough left for orderly advance planning?

A "yes" answer to any of these questions is a signal that skill in delegation could be improved.

A GUIDE TO BETTER DELEGATION

Here are some suggestions that may be useful in upgrading this all-important skill:

1. Study your job. What parts of it do you like to do and believe that you are best qualified to perform? What parts of it worry you? Do you have subordinates who are especially capable in areas of your assignment in which you are weak? Why not let them help you.
2. Review the details of your working day. What nonmanagement tasks (paper work, record keeping, and the like) cut into your time? Is it possible to delegate any of this to free yourself for more important duties?

3. Study the abilities and deficiencies of subordinates. One mistake that is frequently made is giving a subordinate only those kinds of work which he does well. A skilled supervisor uses delegation to strengthen an employee's weaknesses and to give him a variety of experience that will increase his versatility and usefulness. Delegation can be a useful training tool.
4. Stress communications. Effective two-way communication is essential to delegation. The supervisor must make sure that he and his people have the same understanding of the goals to be achieved.
5. Develop the initiative of the employee. The true test of the skill of a manager is to examine his operation when he is not there. If employees understand their assignments and have the confidence and know-how to move ahead on their own initiative, their supervisor has done his total management job. The one who tries not only to call the signals, but also to carry the ball, doesn't understand what management is all about. When he is not around to give play-by-play instructions on what to do, employees are apt to call time-out.

Notes

Ethical & Effective Business Practices

THERE ARE NO RULES IN CREATIVITY - EXPERIMENT!!

Responsibility of designer to employees:

Good open communication, both verbal and visual - use a sketch pad to communicate ideas.

Define and describe what you want done.

Be very definite about time table.

Responsibility of employee:

Make sure she understands what is expected of her.

Have knowledge to advise on use of fabric and design.

Have work completed on time and in proper order.

Art is the Idea - Craft is the Process

III. Production Unit

Description: This class series will present an overview of production techniques for a craftsman. 7

Objective: The objective of this class series is to examine the development of ideas into products and look at materials, tools and skills for creating products. Production methods, the studio and effective pricing will also be studied. /

Notes

A. Product Development

POTHOLDERS - EXAMPLE OF PRODUCTION: DESIGN DEVELOPMENT

Where to market: Kitchen shops
Gift boutiques
Craft & fabric stores - samples - could include a
line of patterns
Arts & craft fairs
Flea markets
Bazaars
Home party plan
Mail order

Lines to develop: Themes - Card suits
Cute animals
Country look
Calico/quilted
Trucks/cars
Flowers
Super feminine - laces, trims, ribbons
Sports equipment - baseball mitt,
football, tennis racket
Professional equipment for cooking
schools, bakeries restaurants

Market Research: Talk to people in cooking/teaching profession. Find
out what they want in a potholder and what do they
hate in the ones they have.

Kitchen shops - what's available on the market now?
Ask friends where they buy their kitchen apparel or
where do they buy gifts for friends to use in the
kitchen.

Pattern books - what is available for the sewer?

Craft stores - is there a knit, crochet or macrame
pattern where the end shape is adaptable to fabric?

Teachers - what have they observed that would be
helpful to a novice in the kitchen?

Handicapped people have special needs when preparing
food. Find out what those needs are.

Look at the handles on the saute, sauce and baking
pans in your kitchen. What shape potholder would
make them easier to handle when hot? What about
your casserole dishes. How could you take them from
oven to table easier and safer?

Production Notes (cont.)

Watch your children. What kind of a potholder would offer them more protection?

Production:

Find the cheapest places to buy your fabric. This requires a lot of time, telephoning, leg work and can be very frustrating.

Talk to other people and ask them to share their wholesalers. Always buy wholesale whenever possible.

Start with the yellow pages. Seattle is limited but Portland has quite a few wholesalers that will deal with small business people and don't require high minimums.

Your retail price is determined by how much your materials cost and how much time it takes you to produce the item. The more elaborate the design, the more production time required. Keep this in mind when designing. Your item must be comparably priced or it won't sell.

Financing:

Hopefully with a product such as potholders you would be able to start out financing yourself and putting everything back into the business. Within a short period of time you should be able to start paying yourself and still make a profit. Do not give away your time! It must be figured into the cost of producing the item.

Notes

Production

When venturing into production and marketing of a craft item, it is important to weigh the costs and sacrifices and decide if it is worth your time and energy and if it is marketable and profitable to you.

Don't use commercial patterns, you'll run into dangers of copyright violations. You need to learn how to design items yourself.

Wholesale fabric houses:

Steltex - No minimum. Need business license. Seattle

Aptex - \$200 minimum. Don't care for craftspersons who are just shopping. They are geared to quick sales. Seattle.

E. E. Schenk - you can purchase 1/2 bolts. Drawback is that you may get tired of that much fabric and be stuck with excess yardage vs. buying smaller amounts. Portland.

In the Beginning - Offers 10% discount to steady large volume buyer. Must have tax exempt number. And you must ask for discount. Seattle.

If you are doing wearable art, it is very important to know the basics of pattern making.

Keep a time card on each item you work on.

It is important to know how to sew things fast. If you don't volume sew, you will not make money.

If working through consignment shops, you may have to cater to the tastes, styles of the customer vs. your taste.

Artists aren't good at sizing things. They use small, medium and large and today's woman goes by size numbers.

Success in wearable art is due to quality of garment construction, fabric choice, color as well as design.

A lot of artists will style or design garments for themselves, just in case it doesn't sell. Then they can always wear it themselves.

The garment must move with the person.

For the craft sewer starting out:

1. Take and show item to friends who have money to spare. They will give you feedback - possibly buy item. They will be pretty honest. Look for enthusiasm or be aware of not enthused.

Production Notes (cont.)

- 2 Talk to retailers. Get their impression. When at the store, look at similar items on shelf. look at cost, quality. display!

The key to successful item is quality and marketability.

As you check store shelves of various items, look for a gap. Think of an item that isn't there that you could market and people would buy.

Workmanship and quality must be top priority in producing an item.

Cutting table for studio should be at ironing board height so back isn't bent over. Foam rubber with canvas on worktable works good.

Natural light is a must in studio. Flourescents will change color of fabric.

When pricing items it is important to consider where you are selling, what types of people and what income bracket.

Flourescent lighting has been proven to cause weakening and fatigue in people. It is an inexpensive source of lighting.

Color ideas can come from nature and cultures.

Dense corkboard makes a great tabletop for cutting. Simply push pins into it to hold pattern.

Class Title: Fashion Trends

Description: This class will study present trends in fashion and the resources for predicting those trends.

Objective: The objective of this class is to equip the student with skills to analyze trends in order to develop products that can be marketed successfully.

Outline:

A. Fashion defined

B. Fashion predicted

1. Fashion enterprises: IM, Tobe
2. Fashion publications: Magazines, local papers
3. Fashion advertising: [Does advertising create fashion or reflect it?]

C. Fashion analyzed-

1. Awareness of fashion
 - a. What's new? What's going to be new in 6 months?
 - b. know your market-
2. Fashion interpreted and adapted
 - a. for apparel-
 - b. for the home-

D. Resources:

1. Books: Jarnow, Jeannette A. with Beatrice Judelle and Miriam Guerreiro, Inside the Fashion Business, Wiley & Sons, New York, 1981.
Lurie, Alison, The Language of Clothes, Random House, New York, 1981.
2. Other: Fashion Group, Inc.

LIBRARY/MEDIA SERVICES
Art Reference Department

BRIEF GUIDE TO SPECIAL RESEARCH MATERIALS

PERIODICALS

Current foreign and domestic fashion magazines are located on the SIXTH FLOOR.
examples - Vogue; Harper's Bazaar; Linea Italiana; L'Officiel

Trade Newspapers are also located on the SIXTH FLOOR.
examples - Womens Wear Daily; Daily News Record; Footwear News

Bound older magazines are located on the FOURTH floor.

There is a special collection of bound Vogues and Harper's Bazaars dating from the late 1920s in the open stack area.

Current art and design magazines (except fashion) are located on the FOURTH floor.
examples - Architectural Digest; Handweaver and Craftsman; Print

ASK ON THE SIXTH FLOOR FOR A MAGAZINE LIST.

ART REFERENCE BOOK COLLECTION - located in the glassed-in room, FOURTH floor.

These books do not circulate, but must be used in the room. Leave your I.D. card with the clerk at the desk as you enter. Begin your research here for costume and fashion history, textile design, interior design, advertising design, and other art and design topics.

Books which you can borrow will be found in the open stack area outside the room:

Books on the first stack (designated by a blue dot on the spine) circulate for three days;

The remaining books in the stacks go out for two weeks.

Call numbers for ALL books will be found in the card catalog on the FIFTH FLOOR.

BIBLIOGRAPHIES ARE AVAILABLE FOR BOOKS ON COSTUME; FASHION; ACCESSORIES.

VERTICAL FILES - located on the FOURTH floor.

These files are a collection of articles and pictures clipped from magazines and newspapers and arranged by subject. This is a research collection, and the material must be requested at the Art Reference Desk and used in the Art Library only. Your I.D. card is held at the desk until the material is returned.

DESIGNER FILES - arranged alphabetically by designer; contain biographical material and illustrations of the designer's work year by year

- FASHION FILES - divided into 2 parts:
1. chronologically
 2. by topic

CIRCULATION PICTURE COLLECTION - located on FOURTH floor.

The PICTURE FILES are collections of pictures arranged alphabetically by subject. Up to 15 pictures may be borrowed for two weeks, and may be renewed.

There is also a smaller circulating collection which is housed in the Art Reference Room. These pictures may be borrowed for up to one week. Ask the clerk at the desk if you are having problems finding what you need.

SKETCHBOOK COLLECTION - located on the FOURTH floor.

The sketchbooks are housed in a special locked room. Ask the person on duty at the Art Reference Desk, who will get the material for you, and keep your I.D. card. Because the material is fragile, you are expected to use extreme care when photocopying and tracing. When you trace from pencil sketches, please use a sheet of clean acetate under the tracing paper.

Some of the major collections are listed below. Discuss your assignment with the Art Librarian, who will suggest which materials are best to use for your research.

BERLEY COLLECTION (1920s, 1930s) - day and evening dresses; coats; suits; wraps
DAVIDOW COLLECTION (1930s, 1940s, 1950s) - coats; suits; sportswear; resortwear
MILTON COLLECTION (1940s, 1950s) - dresses; suits
BERGDORF-GOODMAN COLLECTION (1950s, 1960s) - day & evening dresses; coats, suits
LARRY ALDRICH COLLECTION (1960s, 1970s) - sportswear; resortwear

MISCELLANEOUS RESOURCES - located at Art Reference Desk on FOURTH floor.

- IDEES SERIES (late 1940s, early 1950s)
- DETAILS COUTURE - sleeves; collars; pockets; etc.
 - DETAILS BLOUSES et LINGERIE

PATTERN COUNTER BOOKS

- small collection from 1930s and 1940s
- current Simplicity books
- some recent Vogue books

ADIGEST BOOKS - current newspaper advertisements

- dresses; coats & suits; footwear; childrenswear; etc.

MEDIA LOUNGE - located at north end of FOURTH floor. Hours are posted.

VIDEOTAPES - FIT student fashion shows

- New York designer shows
- interviews with designers and fashion influentials

SLIDES - designer collections

LIBRARY/MEDIA SERVICES
Art Reference Department

THE FORECASTING SERVICES

These services predict trends in silhouettes, fabrics, and colors six months to a year ahead. They cover designer collections, and frequently issue retailing reports for the current season.

THESE MATERIALS ARE LIMITED TO USE BY CURRENTLY REGISTERED STUDENTS. ASK FOR THEM AT THE ART REFERENCE DESK AND PRESENT YOUR I.D. CARD OR BURSAR'S RECEIPT.

MONTHLY REPORTS

- IM INTERNATIONAL - for womenswear
Special Features - "Hot Items"
- Spring and Fall RTW photographic reports
- "Blueprints" for tops, bottoms, dresses, knits
- NIGEL FRENCH REPORT - for both womenswear and menswear
Special Features - Fabric Reports
- Knitwear Reports
- RTW Collections
- HERE & THERE - for womenswear
Special Features - "Here & There Patternmakers"
- Couture as well as RTW Collections
- "Working Manual" of RTW highlights
- Heavy coverage of American designers
- Knitwear Reports

SEASONAL REPORTS

- FASHION FOLIO INTERNATIONAL - for both womenswear and menswear
- issued four times a year; predicts trends one year ahead
- covers all apparel; daywear, outerwear, eveningwear, sportswear, etc.
- PROMOSTYL - French styling service
"HOMMES OUTERWEAR" - men's outerwear
"CONFECTION ENFANT" - childrenswear
"CONFECTION BABY" - infants and toddlers
- PROMOSTYL photographs of the Spring and Fall Paris RTW Collections are displayed in the Library. Past seasons are kept on file.
- INTERNATIONAL COLOUR AUTHORITY - colors for womenswear, menswear, and home furnishings; predicts colors 20 months ahead
- SEVENTEEN MAGAZINE'S "SPRINGCAST" AND "FALLCAST" - for juniors
- TOBE REPORT - located at the Business Reference Desk on the FIFTH floor
- issued weekly
- covers New York market trends in apparel and accessories

Class Title: Color

Description: This class will study color as a tool for success in marketing.

Objective: The objective of this class is to teach the student the nature of color, its special effects, and how color can be controlled.

Outline:

- A. Color defined
 - 1. Color systems
 - 2. Color in design
- B. Color in crafts
 - 1. Proportion
 - 2. Rhythm
 - 3. Design
- C. Color in advertising
 - 1. Display
 - 2. Photography
- D. Resources:
 - 1. Books: Bevin, Marjorie Elliot, Design through Discovery, Third Edition, Holt, Rinehart, Winston, New York, 1977.
 - 2. Resource people: Liz McCord 885-6792
Suzanne Kjelland 479-3051, 284-770,
756-5000
Marsha McClosky 285-7342

Notes

Color and Design*

A. The Properties of Color

1. Discuss and illustrate the properties of color: hue, value and intensity.
2. Guide the students in exercises illustrating the properties of color, using colored paper, colored pencils, or actual fabrics.

B. Harmonious Color Combinations

1. Discuss and illustrate harmonious color combinations: complementary, triadic, related, analogous, monochromatic, etc.
2. Guide the students in exercises illustrating harmonious color combinations, using color paper, colored pencils, or actual fabric. Critique the results.

C. The Elements of Design

1. Discuss and illustrate the elements of design: symmetry, balance, line, rhythm, repetition, etc.
2. Guide the students in exercises illustrating the elements of design, using pencils or paper in white, shades of grey and black. Critique the results.

D. The Various Types of Design

1. Discuss and illustrate the various types of design: functional, repeated, all-over, abstract, geometric, etc.
2. Guide the students in exercises illustrating one or more types of design. Critique the results.

E. Project

As a final exercise, guide the students in planning an actual project in craft sewing, using the knowledge gained in the color and design exercises.

* Format for an instructional unit in Color and Design suggested by Liz McCord.

Class Title: Design

Description: This class will analyze design principles as a discipline, to examine the nature of pleasing design in marketable items.

Objective: The objective of this class is to teach the effectiveness of good design.

Outline:

A. Design defined

B. Elements of design

C. Types of design

D. Importance of market research for successful design

E. Design process

1. Sources of inspiration
2. Development of pattern
3. Appropriate materials

F. Resources:

1. Books: Bevin, Marjorie Elliot, Design through Discovery, Third Edition, Holt, Rinehart, Winston, New York, 1977.
Meilach, Dona Z., How to Create Your Own Designs, Doubleday, New York.
2. Resource people: Liz McCord 885-6792
21056 N.E. 117th Street
Redmond, WA 98052
Marsha McClosky 285-7342
Suzanne Kjelland 479-3051, 284-7700
756-5000

Class Title: Machinery

Description: This class will look at equipment for use in an in-home crafts business.

Objective: The objective of this class is to present information about equipment so the student can make intelligent choices in investing in it and caring for it. Techniques for using this machinery and simple repairs will be taught.

Outline:

- A. Machines
 - 1. Sewing machines
 - 2. Sergers
 - 3. Other specialty machines
 - a. fur machines
 - b. blind hemmers
- B. Simple repairs
 - 1. Resource people: Sewing Machine Service Co.
Renton, WA
Cevin Waffle 255-8673
Bev Peterson 822-8782

Class Title: Tools and Notions

Description: This class will examine all the extra parts required for production, other than the main material

Objective: The objective of this class is to enable the student to choose wisely from among the many tools available for use in developing a product. The wide variety of notions used in product development will also be reviewed. Techniques for using these notions and tools will be discussed.

Outline:

A. Tools

1. Irons and pressing equipment
2. Scissors and cutting equipment
3. Other hand tools for efficient sewing

B. Notions - the parts that make the whole

1. Decorative - lace, trim, etc.
2. Functional - interfacings, elastics, etc.
3. Labels - your signature

C. Resources:

1. Resource people: Sewing Machine Service Co.
Renton, WA
Cevin Waffle 255-8673
2. Labels: West Union Textiles
Route 5, Box 666
Hillsboro, OR 97123

Bach Label Co.
860 South L.A. Street
Los Angeles, CA 90014

Marlen Label Co.
765 East 14th Street
Los Angeles, CA 90021

Alfa Label Systems
Box 4175
Arlington, VA 22204

B. Skills

Class Title: Flat Pattern Drafting for Craft Sewing

Description: This is a very basic course in flat pattern making. Its purpose is to enhance student knowledge of garment structure in order to produce semi-fitted garments pleasing to potential customers. Techniques of patterns grading will be introduced to allow sizing of original or commercial designs.

Objectives: Upon completion of this course, students will:

- A. Understand basic concepts of line and design for semi-fitted garments (vests, kimonos, wrap skirts, pants, etc.).
- B. Understand flat pattern techniques for original drafts.
- C. Have the skills to grade patterns for various sizes.

Outline:

- I. Course introduction - include showing half scale models (or full scale) or some basic drafting/fitting concepts
- II. Basic bodice alterations
- III. Basic bodice alterations (cont.)
- IV. Basic skirt alterations
- V. Basic sleeve design and fit
- VI. Grading patterns
- VII. Emphasis on design for fit
- VIII. Student project presentation

Supplementary to course outline:

- I. Samples for Introduction
 - II. Basic bodice alterations
 - Dart exchange
 - Dart equivalents
 - Adding fullness
 - Creating yokes
 - III. (Cont.)
 - Princess line for semi-fit
 - Correcting arm gap (vests and jumpers)
 - Adding wrap and asymmetrical lines
 - IV. Basic skirt alterations
 - Adding and decreasing bulk
 - Tucks, gathers, darts
 - Side wrap designs
 - V. Sleeves
 - Designs from basic sleeve - kimono, reglan, variations, cuffs for control of bulk.
 - VI. Grading patterns
 - Students will follow step-by-step process in class using 1/2 scales.
 - VII. Design for fit
 - Substitution of darts - figure types - full busted, flare added for full thighs, decreasing gathers, etc.
 - VIII. (Cont.)
 - Emphasis will be on figure types and how to increase and decrease apparent size through design.
 - IX. Students will present two finished projects. Projects will include patterns.
- or
- Four partially finished projects.
- (Projects may be full or half scale.)

Books:

- Hollen, Norma R., Pattern Making by Flat Pattern Method, 5th Edition, Burgess Pub. Co., Minneapolis, Minn., 1978.
- Minott, Jan, Fitting Commercial Patterns, Burgess Pub. Co., Minneapolis, Minn., 1978.
- Minott, Jan, Pants & Skirts, 2nd Edition, Burgess Pub. Co., Minneapolis, Minn., 1974.
- Burnham, Dorothy K., Cut My Kote, Royal Ontario Museum, Toronto, 1973.

Class Title: Speed Sewing

Description: This course is designed to acquaint students with speed sewing techniques. A variety of techniques will be introduced from which students may choose and adapt those most useful to their particular needs.

The course will include basic techniques applicable to all aspects of sewing assembly, short cuts, special speed techniques with limited application, and assembly line procedures. Each of the above areas will include emphasis on quality control. A variety of power tools will be introduced including their costs, availability, where and how they are used in the industry.

Objectives: Upon completion of this course, the student will:

- A. Have knowledge of many techniques for increasing sewing speed and be able to select or adapt those most applicable to an individual craft.
- B. Have familiarity with power tools, their use, adaptability, and limitations.
- C. Be able to analyze assembly line procedures.
- D. Be able to apply quality control to their craft.

Outline:

- I. Basic techniques
 - A. Easing fabrics
 - 1) Utilizing grain - true bias, off grain
 - 2) Feed dog easing and holding techniques
 - 3) Ease plus gathering, off grain stitching
 - B. Stay stitching
 - 1) uses and techniques
 - C. Combining curves and straight edges
 - D. Edge finishes
 - 1) knits and woolens
 - 2) machine and iron-on
 - E. Directional stitching
- II. Pressing techniques
 - A. Tools
 - B. As an aid to speed
 - C. When to press
- III. Assembly line procedures
 - A. Analysis of components - units
 - B. Order of assembly
 - C. Troubleshooting
- IV. Power tools
 - A. Industrial
 - B. Notions readily available
 - 1) pressing
 - 2) sewing
 - 3) cutting

C. Production Plan

Description: This class will examine effective production plans.

Objective: The objective of this class is to analyze effective production processes. The student will learn to calculate time and expense involved in producing items for sale, as well as how to think the whole production process through. Efficient assembly will be studied, and effective packaging and labeling will be examined.

Outline:

A. Materials

1. Where to buy at least cost
2. How much to buy and when
 - a. design and layout

B. Assembly

1. Layout
2. Cutting
3. Assembly line production
4. Packaging

C. Resources:

1. People: Carol Nagy 284-1262
Kit Hutchins 328-1042
Susan McVane
2. Suppliers for wholesale buying: Steltex
7651 South 190th
Kent, WA
E. E. Schenk
Lloyd Hill 243-2864
The Lace Lady
Diane Peterson 235-1138
3. Suppliers for packaging and labeling materials:
Gaylord Specialties Corp.
225 Fifth Ave., Suite 443
New York, NY 10010

New England Business Supply
500 Main
Groton, MA 01471
1-800-225-6380

United States Box Corp.
1296 McCarter Highway
Newark, NJ 07104

D. The Studio

Description: This class will study in-home studio layout for creativity and effective production.

Objective: The objective of this class is to suggest possible arrangements of machinery, equipment and spaces for greatest efficiency within the work area and within the home. Storage will also be considered.

Outline:

A. Elements for a creative atmosphere

1. Location within home
2. Lighting
3. Convenience and comfort
4. Stored materials
 - a. visibility
 - b. easy access

B. Elements for efficient production

1. Furniture
2. Machinery
3. Equipment and its furniture
4. Storage
5. Work spaces and surfaces
 - a. cutting
 - b. pressing
 - c. work in progress
6. Ease in cleaning

C. Resources:

1. Books: Laury, Jean Ray, The Creative Woman's Getting It All Together at Home Handbook, Van Nostrand Reinhold, 1977.
The Vogue Sewing Book, Butterick Publishing Co., New York, NY 10013.
2. People: Jill Pollard

E. Pricing and Profit

Description: This class will examine the way the craftsperson sets prices in order to make a profit.

Objective: The objective of this class is to equip the student with skills for pricing his craft fairly and competitively in order to make a profit.

Outline:

A. Pricing formula

1. Labor + Materials + Overhead = Wholesale
2. Wholesale x 2 (or 3) = Retail
3. Records

B. Common sense pricing

1. Awareness of market
2. Need to pay oneself a fair wage

C. Psychology of pricing

1. Quality of work
2. Consistency of pricing
3. Markets - where work is to be sold

D. Cutting costs

1. Wholesale buying
2. Cooperative buying

E. Trading

F. Resources:

1. Resource people: Jill Pollard
2. Books: Brabec, Barbara, Creative Cash, HP Books, Tucson, 1981.
Laury, Jean Ray, The Creative Woman's Getting It All Together at Home Handbook, Van Nostrand Reinhold, New York, 1977.

Notes
Pricing & Profit

PRICING - PAYING YOURSELF A FAIR WAGE
Sew With the Pros - April 16, 1983

Pricing Theory

BACKWARD PRICING starts by determining a realistic price you think could be charged for an item and then work backward to establish a wholesale price, and/or an hourly wage for your craft.

FORWARD PRICING starts out by totaling the cost of materials, a reasonable wage per hour, overhead or indirect expenses, plus a profit. The total equals your WHOLESALE price, the smallest amount you would accept.

Pricing Limitations

When you are a beginner, you cannot expect to make the same amount per hour as an experienced seamstress. It takes time and practice to build up speed and skill.

An hourly wage often must be a compromise between what you would like to make, what you need in order to get by, and what is reasonable considering the time and energy you devote to your work. Also it may differ according to the product or service you are providing.

You are competing, at least on some level, with factory-made products. What level are you aiming at? How will you "justify" charging \$100 for an item your client says she can buy for \$49.99?

Pricing Considerations

TIME - How much time are you willing and able to put in on your business? You cannot consider just your sewing time. You also spend time in fabric preparation, pattern alteration, consulting with and fitting the client. Don't forget the time spent in keeping records, making contracts, keeping up with your profession. Some of this time is BILLABLE, some of it is NON-BILLABLE, all of it is necessary in running your business profitably.

MATERIALS - Are your clients providing all materials? What do you provide? Are you charging for it? Can you buy at a discount? Wholesale?

OVERHEAD - Even those of use who work at home have overhead; costs which can be deducted from your gross, but also reduce your discretionary income.

INCOME - Set a yearly financial goal, not just an hourly rate. Some products or services may be more profitable than others on an hourly wage basis. Similar items may have to be sold at different prices even though they take the same amount of time, but this can be averaged out to a fair wage when viewed as an overall picture.

PROFESSIONAL IMAGE AND ATTITUDE - How your clients perceive the value of your work is determined by your skill in presenting a valuable image of yourself and your services.

Underpricing

In fairness to yourself and other working seamstresses, do not underprice your work. Beginners, sewing just to earn "extra" money, may be tempted to undercharge for their work. But if your business expands and you decide to go full-time, you may discover that you are not earning a living wage. And what if you need to hire help? How will that fit into your existing price structure?

THINGS TO THINK ABOUT

1. What are you charging for the "average" garment?
2. How long does it take you to complete that "average" garment?
3. How much time will you spend doing your work and running your business? Figure in total hours per year.
4. Adjust for your billable vs. non-billable time.
5. How much money do you want to make this year?
6. What is your estimated annual overhead?
7. How many total dollars do you need to generate? This is your target annual sales.
8. How much do you need to charge your client? (shop rate; target sales/billable time = average charge per hour)
9. How much are you earning? (earning rate; annual sales/total hours = wages per hour)

Can you get the price you need to in order to reach your goals? Do some of your figures need adjusting? Are you charging enough? Will your clients pay more? Can you work faster and/or more efficiently?

You need to give your client value and distinction for her dollar - and you need to value your work and pay yourself a fair wage.

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IV. Marketing Unit

Description: This class series will examine marketing techniques appropriate for a crafts business.

Objective: The objective of this class series is to teach various aspects of marketing useful to a craftsperson. Available markets for crafts will be studied and appropriate advertising resources will be examined.

A. Market Research

Description: This class will analyze who will buy what, when they will buy it, where and for how much money.

Objective: The objective of this class is to study various craft items and determine their success in the market place.

Outline:

A. Marketable items

B. Items that do not sell

C. Market studies and statistics

1. Crafts fairs
2. Catalogs
3. Retail shops
4. Home parties

D. Resources:

1. People: Betty Kitchell, Peter Kirk Gallery, 822-7704
Ann Branch, Lougewear by home party plan, 362-5768
Tony Ventura, T & N Boutique, 622-0516
Carol Nagy, Cloth Art, 284-12162
Liz McCord, Quilters' Heaven, 885-6792
Colleen Stone, catalogs, 527-2157
2. Books: Brabec, Barbara, Creative Cash, HP Books, Tucson, 1981.
Laury, Jean Ray, The Creative Woman's Getting It All Together at Home Handbook, Van Nostrand Reinhold, 1977.

Notes

Marketable Items - Sewn

teddy bears
patterns for anythings sewn
quilts for bed coverings
quilts for wall hangings
Seminole patchwork
novelty items/bazaar items
kitchen-
 hot pads, casserole holders, toaster covers
fabric frames
ducks
doll clothes
wind socks
home dec - shades, shower curtains,
 boat interiors - sheets, pillows
vests
jackets
hats, scarves, gloves
customized manufactured items - applique, trim or paint on fabric
 T- shirts, socks, children's underwear

Notes

Market Research

Suggestions for deciding what to market:

Decide what five things you like to do best

Narrow to one

Find six ways to make that one thing

Market Research - Why would someone buy your product?

Where will you market it?

Financing

B. Markets

Description: This class will examine markets available to the craftsperson.

Objective: The objective of this class is to present information on various forms of retailing crafts so the student can decide which methods suit him best. Guidelines, cautions, contracts and financial arrangements will be discussed.

Outline:

A. Crafts fairs

B. Consignment shops

C. Trade shows

D. Retail shops

E. Catalogs

F. Reps

G. Resources:

1. Books: Brabec, Barbara, Creative Cash, HP Books, Tucson, 1981.

Laury, Jean Ray, The Creative Woman's Getting It All Together at Home Handbook, Van Nostrand Reinhold, 1977.

Notes

Marketing

How to find places to market:

Arts & Crafts Fairs: Remember that arts & crafts fairs are primarily impulse shopping.

Area magazines sometimes give arts & crafts fair schedules. Go to a store that has a large selection and write down the dates and places if you don't want to invest in the particular magazine.

Call local newspapers to see if they give a schedule for their community and who to contact.

The management office of shopping malls. Malls usually promote several arts & crafts fairs a year on the premise they bring more people into the mall and promote business.

Chamber of commerce offices. They will either know when or will refer you to people who do.

Churches - they will use arts & crafts fairs for fund raisers.

Senior centers - will also use arts & crafts fairs for fund raisers. Check quality and see if you want your products displayed.

Go to the fairs themselves and talk to people participating. They are usually quite willing to share information.

Flea Markets:

Find a flea market to attend as a consumer. They are quite often held at drive-in movies and fair grounds. Check prices carefully. One woman had her entire stock bought out by a competitor and he resold to the public at a much higher price.

Gift Shops:

Hotels, hospitals, drug stores, convalescent centers, garden centers, restaurants, grocery stores, private clubs. Talk to the person behind the counter - find out who makes the decision to buy what and how to contact that person.

Bazaars:

Usually are used by organizations as fund raisers. A percentage of your total sales will go towards their project. Some ideas: Private and public schools, athletic teams, churches, community centers.

Marketing Notes (cont.)

Miscellaneous:

Shops in lobbies of office buildings, ferry terminals, airports, bus stations, train stations - flight attendant lounges (you need a flight attendant to take you in and stay with you while you are there selling). Industry - see if they allow sales during lunch in the company cafeteria, go there, take your product, talk to a receptionist or secretary - find someone who is interested in you and your product.

Set up a bazaar in your home for two days - advertise on an arterial a week before - post notices in local stores (drug, grocery, beauty shop, etc.), local small newspapers - pick up signs and notices afterwards. This is particularly successful at a seasonal time - Christmas, Easter, etc.

Sell your items at home for the same price they sell for in shops or parties or wherever. If you sell for less, you are only undercutting yourself and your own profit.

Donate your product as a door prize to a charitable auction, for a dinner or luncheon of an organization, a raffle at your church.

Notes

Marketing

Stores and Gift Shops:

Go to local shopping areas and check out the stores (Magnolia Village, University Avenue, Bear Creek Shopping Center, Mill Creek Shopping Center, Old Mill Town in Edmonds). Find a store where you think your product would fit in and leave.

Call for an appointment with the person who buys. Keep calling until you get the appointment. People are busy and not easily accessible. Be there on time, dressed as a responsible business person. No jeans, t-shirts, and/or sandals.

Present your product clearly and concisely. Have several colors, shapes, fabrications available to show.

Have a typed list of what is available, fabrication, color, design, trims, prices, delivery time, care of item (is it washable?) you can leave with buyer. Make sure your name, name of your company, address and phone number are on that list.

Do not leave pictures. If you leave an item, leave it with a bill that can be included in or deducted from the first order. Don't give your product away. If you don't value it, why should anyone else?

Have an order book in triplicate that is pressure sensitive (available at most office supply stores). Make out the order, date it, how is the order to be paid for, have the buyer read the order and sign it. You give the original to the buyer and you keep the two copies. One goes in your order bin and the other to the bookkeeping bin. Before going in to talk to the buyer - tear off the original and first copy of a few orders and secure them to the cover page of the order book. Make it look like there are some orders ahead of this one. Give the impression that other retailers are selling your product. Often someone doesn't want to be first but they don't want to be left out.

Home Party Plan:

Give the hostess 10% commission of the gross sales as credit or an item of her choice.

Let people know at the party you are available for future bookings.

Give the first one yourself. Invite anyone and everyone you know. Tell them you are kicking off a new venture. Most will attend for moral support, some out of curiosity, a few will buy, and one or two will give a party for you. Keep in mind people start buying for Christmas in October.

Marketing Notes (cont.)

Mail Order:

There are catalogs in the library of all the mail order catalogs in the U.S. Approach these companies much the same way you would a buyer in a store. Many are individually owned companies operating out of the owner's basement, garage or extra bedroom.

Outright Sale to Stores Vs. Consignment:

Your profit margin is wider on consignment and offers many more problems.

When selling on consignment, have in the contract that the owner, named specifically, of the store is responsible for damage, soiling of product and shoplifting.

In the event of damage the owner will pay for repair or pay you the percentage agreed upon.

In the event of soil the owner will pay for cleaning.

In the event of shoplifting the owner will pay you the percentage of the retail price agreed upon.

None of these constitute "Shrinkage." If the owner of the shop won't agree to these contractual conditions, DO NOT leave your items.

Notes

Marketing

If you want to do crafts, you must do more than sew. You need to have clients or people who want your items. You need to develop individuality.

If you desire to publish catalogs or write books, you must know what you are doing and you must know your subject well. You must pay your dues, so to speak, as far as putting in lots of time and experience before you can be successful. Patience is the key.

It takes courage to stop your craft and the income from it to write books.

When first starting out with a craft item, sell out of your home, then do craft fairs. You're lucky to break even for time and money put in.

Consignment shops aren't wise because there is 30-50% mark-up.

Catalog Sources

Northwest Craft Project - An offshoot of Fremont Publishing Asso.,
3410 Fremont North, Seattle, WA 98103

Architectural Crafts handbook,
Madrona Press

Goodfellow Press
Goodfellow Catalog of Wonderful Things
4520 Berkley CA 94704

Decorator Crafts - Where to find the real
things - interior and fabric arts

(article from Seattle Times)

It is important to have source of craft fairs in local area if you go the route of fairs.

Consignment is not steady money.

Items that sell for me are childrens' clothes and toys and kitchen items.

A sales representative needs to be enthusiastic and responsive to the item you are marketing.

When selling to stores on wholesale make sure you are paid C.O.D. or else the small guy gets last priority to be paid.

Marketing Notes (cont.)

Advantage of sales rep is they handle rejection better than craftsman. Some say it can get discouraging and may set you back.

Choose an item to market that isn't seasonal so markdown isn't affected due to low slump of holiday.

The key to a successful item is quality and marketability.

For the craft sewer wanting to market their item:

1. Take and show item to friends with money to spend. They will give you feedback. Look for enthusiasm. Be aware if not enthused.
2. Talk to retailers. Get their impression. When at their store, look at similar items on shelf, look at cost, quality and see if your item can fill the gap between other items and be marketable, i.e., calico shower caps next to bathroom toiletries like toothbrushes and soap dishes.

Responsibilities of sales rep:

1. Call store up, set up appointment.
2. Come in and introduce yourself but don't interrupt customer and buyer.
3. Show item. Express that item will fit well in their store.
4. Try to have order made up mentally so you can suggest to buyer.
5. If no order, leave business card, call back in one week.

The craftsman must decide how much they want to manufacture and how big they want to get.

Reps are good for person working at home with children because you can be your own boss, work out of the home, running around is minimal and you don't deal with rejection, they do.

Don't rep your own line, it's too vulnerable.

Mail order is the way to go because catalog people know who their customer is.

When choosing a rep, you must define their territory limits and duties in writing so two reps aren't overlapping each other's territory.

Consignment is hard on bookkeeping, lots of loose ends.

When choosing a rep, see if your item will sell in their line. Most reps like several items per craftsman to rep. It's more worth their time and it adds variety to their line.

Reps charge between 15-45% commission usually.

Marketing Notes (cont.)

If you prefer to market item, you could send brochure to store with fabric samples.

When supplying a store with your item, be very responsible in meeting delivery dates. This is a plus for you! They will see you are reliable and will order more!

When advertising in magazine, buy largest ad you can afford in a reputable magazine.

Notice other items for sale and keep track how long their ad has been running, this could be clue to their success.

As you keep in touch with retail market, you know what is marketable and what there is a need for.

Wholesale marketing may be easier for the person at home with a family.

It is important to remain exclusive. Be careful not to saturate market.

Do wholesale out of state and craft fairs interstate so no market saturation.

A rep should be smart, sensitive, responsible with follow-up orders and enthusiastic!

In creating new ideas for your line, you must be one step ahead of competition and be able to move with a new idea.

Must be willing to look at a 3-year plan and be able to change product to suit public needs.

When working at street fairs, an open booth is better than a table in the front. That way people can move in the booth and stand eye level to item.

A sales initiative is good to have. When selling your item at a street fair, try not to take rejection personally.

Talk lightly with customers at fairs. Greet with a friendly smile and neat attire. Show enthusiasm without pushiness.

When working at craft fairs, check out security overnight. Keep children and food away from items.

Don't hand out business card right away. It could be an easy exit for customers. Talk to them first, then if not interested, given them a card.

Display an item in a booth so it is appealing but not lost in props or contrast. Put description next to item with price tag and reinforce any fine details.

Marketing Notes (cont.)

Create a setting to complement the item. Use props that complement item but don't overpower, i.e. antiques.

Screening for craft fairs:

Choose three items to represent your line. They must be priced. You pay the screening fee and leave the items to be judged. Then you pick them up the next day. Two weeks later you find out if you were chosen.

You are judged at a crafts fair on quality, uniqueness and whether or not it adds flavor to the fair.

Acceptance or nonacceptance can mean several things such as the limit of number of artists, or idea is overused or has run its course.

Booth design should accommodate merchandise. You should have shelves, mirrors and plenty of inventory vs. running out.

A good way to figure pricing is to look around at other prices.

Street fairs is impulsive buying.

It is important to always follow fair rules.

When marketing an item at fairs, use the buddy system by exchanging booths with a friend and selling their wares; that way you don't experience rejection.

When selling to a store, you must dress professionally, like you mean business.

On wearable art, you must have fiber content label and care label.

When presenting a line of clothes or crafts, make sure they relate vs. having several disjointed pieces. There needs to be order and rhythm to the line.

When choosing a store to sell to, first go in, look at the products, then leave and think about it. If you feel your things fit, make appointment.

Buyers are very hard to contact and have very little time to talk but are interested in new products. You may be given only 5 minutes to see them so you must make the most of your time. Tell them what you have and that it fits their price range. You must get their attention fast.

Design items that will complement other clothes in the store.

Don't wear garment to be sold unless you look very businesslike in it.

Marketing Notes (cont.)

Find out what each person is good at and does well and apply it to a marketable item. If you try to do what someone else is doing, it won't work.

A rep can be very expensive when just starting out.

An alternative approach to reps is to write a letter of introduction on letterhead, attach a good photo of item along with fabric swatches and a price list.

When bringing items in for buyer to see, put in a clear bag or tote so buyer sees item and is curious!

Photos of items should be on good paper with good color and detail.

Consignment shop is good test market.

Can't copyright garments but you can copyright quilts.

One way to choose a rep is to find out how long they have been in business and their reputation. Do they back up their words? Are they assertive but not aggressive?

Usually reps will contact you if they want your line. Reps can be found through other reps.

C. Portfolio and Presentation of Self

Description: This class will analyze the personal presentation of the craftsperson as a professional.

Objective: The objective of this class is to equip the student with skills that will enhance presentation of self and craft to possible buyers. The student will have the opportunity to examine effective portfolios, flyers, and business stationery.

Outline:

- A. The buyer (shop, gallery, fair screening, etc.)
 - 1. Who is he?
 - 2. What is he looking for?
 - 3. How can I deal with him successfully?

- B. The seller (me)
 - 1. Professional presentation
 - a. dress and grooming
 - b. business name
 - c. business cards and letterheads
 - d. credibility in community
 - 1. donation of crafts
 - 2. organizations and volunteer work
 - 3. knowing your banker
 - 2. Portfolio
 - a. scope and layout
 - b. resume
 - c. photography and art for the portfolio

C. Resources:

- 1. Books: Brabec, Barbara, Creative Cash, HP Books, Tucson, 1981.
Laury, Jean Ray, The Creative Woman's Getting It All Together at Home Handbook, Van Nostrand Reinhold, 1977.

Notes

Portfolio and Presentation of Self

Portfolio - is a portable case used to display photos or sketches of one's work, service or ideas. It consists of cover, metal ring and pages.

My portfolio is geared toward fashion design but I believe there are certain rules and criteria that are common to all portfolios.

The first thing I think of when I think of a good portfolio is:

1. How professional looking is it?

A good portfolio must have the most professional cover or binder possible. For one thing, your appearance communicates faster than words. First impressions, I believe, set the mood for an interview, appointment or meeting someone for the first time.

For instance, you may want to represent your own line of fabric frames. You have an appointment with the buyer and they see you come into their office or store. The eye is drawn to what you have in your hand--whether it is a portfolio or a carry bag with a product inside. That portfolio represents you even before they see the contents.

2. Is the portfolio of high quality or is it recycled from one's garage?

It is best to stick with the tailored style of portfolio or notebook binder. Shop around at different office supply stores to see the different selections. You can find a good portfolio or binder and not pay a lot if you keep in mind that it should be as professional as possible. And you don't have to buy leather or snakeskin either to get a nice binder.

3. Color is important too.

Black, brown, navy are considered safe colors in the business world. I prefer black because black is elegant looking and gives a sense of mystery and elite! My portfolio has handles and zips on three sides to expose a metal binder with pages.

Safe colors such as these work well on the inside to display photos with. That way, they don't conflict with color in the pictures or sketches themselves.

You want the eye to be drawn to the photos, not the trim or border.

One color teacher commented that "deep blue" has an executive high rank connotation, i.e., pinstripe suits, navy uniforms. So for her portfolio, she used a photo album with a deep blue cover and a thin

Portfolio Notes (cont.)

gold pinstripe edging. She was right, it did give a sense of honor and high rank.

The pages of my portfolio consist of a clear overlay plastic folded in half with holes punched on left side so metal rings can be inserted. Between the folded overlay is construction paper, usually black, that is used to display photos or sketches. (If you choose, a photo album you will be limited to the white pages with stick-on on the pages.)

Because we are mainly concerned with crafts vs. apparel, I feel that photos of your work or item would be more effective than sketches especially if you are dealing with buyers. Actually, they will prefer to see the real item if they are going to place orders.

Color prints are a must. It's worth your while to pay extra for good quality. Remember, your portfolio is one means of advertising yourself and bringing in business.

If you desire swatches, I suggest that they be neat as possible with no loose threads. Pink them if you need to. Nothing looks worse than tiny threads pulling away from a swatch. Neatness is the key to any portfolio. Mess and clutter will distract the eye and take away from product.

You may want a brief description of item with price but keep labels as brief as possible and type them. Office supply stores have 1/2" to 1" wide labels that will stick to paper. When having pictures developed at photo store, have them made into slides too to teach with.

When using portfolio at crafts fair, have it OPEN and on the table next to crafts so people will feel free to look through pages. And have business card close at hand.

Notes

Resume

Resume

Residence

Education

Occupational Goals

Experience

Exhibits

Commissions

Teaching jobs, lectures

Professional organizations

Consulting work

Honors and awards

Publications

Personal data

Interests

References

Keep this master list up-to-date in your own files and use the information in it to write a brief resume that will be read in full by the right person at the right time.

D. Product Presentation

Description: This class will examine different ways to present products for successful sale to buyers.

Objective: The objective of this class is to analyze means of packaging and displaying products attractively. The student will see examples of effective display.

Outline:

A. Principles of effective product presentation and follow-up

B. Exhibits

1. Fair booth
2. Portable display (in case)
 - a. prototypes
 - b. samples

C. Packaging

1. For sale
2. For shipping

D. Labels and bags

E. Resources:

1. People: Liz McCord 885-6792
2. Books: Brabec, Barbara, Creative Cash, HP Books, Tucson, 1981.
3. Local suppliers: See yellow pages. See resources.

E. Advertising

Description: This class will examine different forms of advertising and study their effectiveness for a crafts sewing business.

Objective: The objective of this class is to help the student choose and design advertising that enhances a product. The student will study the elements and methods of good advertising.

Outline:

- A. Purpose of advertising and budget
- B. Advertising methods and comparative costs
 - 1. Direct mail mailing lists
 - 2. Classified
 - 3. Newspaper or magazine ads (display ads)
 - 4. Radio or television
 - 5. Yellow pages
 - 6. Coop advertising
- C. Advertising elements
 - 1. Know your market
 - 2. Know the policy of the advertiser
 - 3. Know the demographics of the magazine, radio or t.v.
 - 4. Know the image you want to build for your business
- D. How to design a display ad
 - 1. Photos and the printed word = artwork
 - 2. What to say and what not to say
 - 3. How to work with typesetters, graphic artists and printers
 - 4. Posters and flyers
- E. Resources:
 - 1. Books: Brabec, Barbara, Creative Cash, HP Books, Tucson, 1981.
Smith, Randy Baca, Setting Up Shop, Warner Books, 1983.
 - 2. People: Custom Clothing Guild
620 Market
Kirkland, WA 98033

Notes

Advertising

Direct mail:

1. Cost is high but if it's selective it's effective.
2. Keep it simple - no large circulars.
Use black on white, caps and lower case, a textbook style.
3. Involve the customer - for example, use a coupon that invites customer response.
4. Keep quality high - to reflect personality of business.

Notes

Advertising

Display ad:

1. Keep it simple
2. Tell about (1) item or service
3. Give it easy entry (let part of ad extend):

Your Logo
.....
.....
Call xxx-

4. In general, an ad is like a letter

1. Heading
2. Introduction
3. List of services
.....
.....
4. Call or write:
Name
Address

5. Use humor
6. Avoid questions
7. Tie the benefit into the headline
8. Advertise in classified section at the same time--use the same format
9. Series ads (3 or more times) provide a cumulative effect

F. Promotion and Publicity

Description: This class will examine the difference between advertising, publicity and promotion and study the effective use of each in a crafts sewing business.

Objective: The objective of this class is to reveal useful sources of free advertising and examine how the craftsperson can make use of them.

Outline:

A. Know your market-

B. Sources

1. Word of mouth
2. Networking groups and business organizations
3. Directories
4. Talk shows on radio and television
5. Special interest magazines
6. Newspapers
 - a. appropriate section, editor, reporter
 - b. use of press release

C. Resources:

1. Books: Brabec, Barbara, Creative Cash, HP Books, Tucson, 1981.

Promotion & Publicity:

Media - The difference between publicity and advertising is that advertising costs you money.

Order the Media Access Guide from Metrocenter YMCA, 909 Fourth Avenue, Seattle, WA 98104. Cost is \$5 plus \$1 for tax and handling. This is one of the best resources I have been able to find regarding how to promote your business with the media.

Notes

Promotion and Publicity

Press release:

1. Must be typed
2. May be hand delivered on Tuesday, Wednesday or Thursday
3. May be accompanied by a black and white glossy photo
4. Must use the following form:

From: Address
Phone
Name/Title
Headline: Original, Truthful
First ¶: Brief description of services
Second ¶: Expand on first ¶
Third ¶: Describe self

V. Resources

Publications Helpful to People in Crafts Sewing as a Business

Books on business skills:

Career Opportunities in Crafts, Elyse Sommer, Crown Publishers, Inc., One Park Avenue, New York, N.Y. 10016.

Craftsmen in Business, H. W. Connaughton, American Crafts Council, 22 West 55th Street, New York, NY 10019.

How to Earn More Money From Your Crafts, Merle E. Dowd, 7438 S.E. 40th Street, Mercer Island, WA 98040.

*Making It Legal, Marion Dvidson and Martha Blue, McGraw-Hill, 1221 Avenue of the Americas, New York, NY 10020.

*Creative Cash, Barbara Brabec, Artisan Crafts, P. O. Box 10423, Springfield, MO 65808.

Selling Your Crafts, Norbert N. Nebon, Van Nostrand Reinhold, 135 West 50th Street, New York, NY 10020.

*The Creative Woman's Getting It All Together At Home Handbook, Jean Ray Laury, Van Nostrand Reinhold.

*Setting Up Shop, Randy Baca Smith, Warner Books, 666 Fifth Avenue, New York, NY 10103.

Books on technique and inspiration:

The Perfect Patchwork Primer, Beth Gutcheon, Penguin Books.

Gick Books on many crafts, Gick Publishing Co., P. O. Box 2910, Laguna Hills, CA 92653.

A Patchwork Apparel Book, Jean Wells, Yours Truly, Inc., Box 80218, Atlanta, GA 30366-0218.

Sewing It Yourself, Diane Ericson Frode and Lois Ericson, Box 349, Tahoe City, CA 95730.

Exotic Needlework, Dona Meilach, Crown Publishers, One Park Avenue, New York, NY 10016.

Quilting and Patchwork, Sunset Books.

Pieced Clothing, Yvonne Porcella, Porcella Studios, Publisher.

Cut My Cote, Dorothy K. Burnham, Royal Ontario Museum, Publisher.

Publications (cont.)

Directories and Catalogs

Contemporary Crafts Marketplace
R.R. Bowker Publishing Co.
1180 Avenue of the Americas
New York, NY 10036

The Mail Order Crafts Catalog
Chilton Book Co.
Radnor, PA 19089

Wholesale Arts and Crafts Directory
RPH Mfg. Co.
24 Winter Street
Stamford, CT 06905

The Goodfellow Review of Crafts
Box 4520
Berkeley, CA 94704

Trade Magazines

Fabric News
360 North Bedford Drive
Beverly Hills, CA 90210

Homesewing Trade News
330 Sunrise Highway
Rockville Centre, NY 11550

Sew Business
P. O. Box 1331
Fort Lee, NJ 07024

Periodicals

The Crafts Report
700 Orange Street
Wilmington, DE 19801

Creative Cash Newsletter
Artisan Crafts
P. O. Box 10423
Springfield, MO 65808

Publications (cont.)

Creative Crafts
Carstens Publications, Inc.
Box 700
Newton, NJ 07860

Decorating and Craft Ideas
Box 2522
Birmingham, AL 35201

Craftswoman
Daedalus Publications, Inc.
1153 Oxford Road
Deerfield, IL 60015

Fiberarts
50 College Street
Asheville, NC 28801

Needlecraft for Today
P. O. Box 10142
Des Moines, IA 50349

Making It!
330 Sunrise Highway
Rockville Centre, NY 11570

Needle People News
P. O. Box 115
Syosset, NY 11791

Quilters' Newsletter
Box 394
Wheatridge, CO 80033

Sew News
208 South Main
Seattle, WA 98104

The Workbasket
4251 Pennsylvania
Kansas City, MO 64111

Sharing Barbara's Mail
Artisan Crafts
P. O. Box 10423
Springfield, MO 65808

Needle and Thread
4949 Byers
Fort Worth, TX 76107

Local Resources Helpful to People in Craft Sewing as a Business

Cerulean Blue, Ltd. 119 Blanchard Seattle, WA 98105 625-9647	Dyes and unfinished fabric; also gallery and classes.
Craft Networking 29846-45th Place South Auburn, WA 98002	Networking for craftspeople
Cottage Industries International P. O. Box 2414 Kirkland, WA 98033	Networking for home-based business people.
Custom Clothing Guild of America 620 Market Kirkland, WA 98033	National association of pro- fessionals in sewing.
Pacific Northwest Needle Arts Guild 726-96th N.E. Bellevue, WA 98004	National organization.
American Sewing Guild Seattle Chapter P. O. Box 2818 Kirkland, WA 98033	National organization of home sewers.
Creative Express P. O. Box 4666 Rolling Bay, WA 98061	Catalog of patterns, kits and notions for childrens' items.
The Krafty Penguin 4703 S.W. 325th Place Federal Way, WA 98003	Crafts patterns.
The Lace Lady 1907 S.E. 22nd Place Renton, WA 98055	Laces and ribbons at low prices.
GMI Industries 26623 Carnaby Way Kent, WA 98025	Supplier of recreational fabrics and supplies.
J. Pollard Custom Apparel Services 5514 - 33rd Avenue N.E. Seattle, WA 98105	Seminar: This Business of Custom Sewing

Local Resources

In the Beginning
6414 Roosevelt Way N.E.
Seattle, WA 981154

Calico Corners
210 - 105th N.E.
Bellevue, WA 98004

Jehlor Fantasy Fabrics
17900 Southcenter Pkway
Seattle, WA

Pierre Leux
603 Union
Seattle, WA 98101

Designer's Fabrics
Crossroads Mall
Bellevue, WA 98007

Mercer Island Fabrics
7811 S.E. 27th
Mercer Island, WA 98040

Nancy's Sewing Basket
2205 Queen Anne North
Seattle, WA 98109

Seattle Tent and Fabric
1900 North Northlake Way
Seattle, WA

Carol Nagy
Cloth Art
317 West Galer Street
Seattle, WA 98119

Joyce Long
Small Business Administration
915 - 2nd Avenue
Seattle, WA 98102

Colleen Stone
6511 Chapin Place North
Seattle, WA 98103

Santa Wierzbicki
Eddie Bauer, Inc.
8427 South 208th
Kent, WA 98031

Ultimate quilting store - crafts
patterns and fabrics

Home decorating and upholstery
fabrics

Fabrics and trims for costumes

French provincial fabrics

Wide range of fabrics and trims

Outerwear fabrics and patterns

Wide selection of craft patterns

Canvas and nylon

284-1262
Home decorating business: custom
sheets, table decor, marine dec.

442-4436
Business consultants

527-2157
Catalog publication

872-8843
Santa will take you on an inter-
esting tour of the down plant

Local Resources

Paul Malakoff
P. O. Box 874
Mercer Island, WA 98040

232-5004
Paul is a fabric rep; will speak
about textiles & printing processes

Nancy Eckman
P. O. Box 31554
Seattle, WA 98103

782-7902
Canvas items for home decorating

Jessie Wittman
2221 - 76th Avenue N.E.
Bellevue, WA 98004

454-8508
Seminole patchwork

Kit Hutchins
921 - 11th Avenue East #7
Seattle, WA 98102

328-1042
Manufactures tiny teddy bears

Lori Kingery
4318 - 4th Avenue N.E.
Seattle, WA 98105

632-9029
Manufactures big teddy bears

Mary Oakland
M'Lady Originals
P. O. Box 6774
Bellevue, WA 98007

Manufactures ultrasuede bags and
accessories

Shannon Martin

282-3876
Manufacturer's rep.

Bob Norwood
Shinstrom Agency

827-6200
Business insurance

Lillian Hunter
LeRoy Hunter Agency

284-6050
Business insurance

Fabric Sales Co.
6250 Stanley South
Seattle, WA

Wholesaler

E. E. Schenck
Lloyd Hill

Wholesaler
243-2864

Local Resources

Small Business Administration

SCORE

442-4518

915 2nd Avenue

Seattle, WA 98102

Distributive Education Clubs of America

Ron Cooper at Lake Washington High School

828-3371

Junior Achievement

333 - 9th Avenue North

Seattle, WA 98109

662-6603

Liz McCord

21056 N.E. 117th Street

Redmond, WA 98052

Design, color, crafts
sewing and marketing
expertise.

Marsha McClosky

285-7342

Design and color.

Suzanne Kjelland

479-3051, 284-7700

756-5000

Color and design from
the fabric artist's
point of view.

Bob Norwood

Shinstrom Agency

525 Kirkland Way

Kirkland, WA 98033

827-6200

Business insurance
specialist.

Other Resources Helpful to People in Crafts Sewing as a Business

Aardvark Adventures in Handcrafts

Jerry R. Zarbaugh
1191 Bannock Street
Livermore, CA 94550

Supplier of threads for
machine embroidery.

Solo Slide Fasteners, Inc.

88 Tpsca Drive Box 528
Stoughton, MA 02072

Good prices on zippers and
thread.

Fashion Touches

P. O. Box 804
Bridgeport, CT 06601

Custom-covered belts and
buttons.

Oregon Tailor Supply

2123 A S.E. Division
Portland, OR 97202

All sewing needs.

Kieffer's Lingerie Fabrics & Supplies, Inc.

1625 Hennepin Avenue
Minneapolis, MN 55403

Government Offices Helpful to People in Crafts Sewing as a Business

Consumer Products Safety Commission
Bureau of Compliance
5401 Westbard Avenue
Bethesda, MD 20207

Copyright Office
Library of Congress
Washington, DC 20550

Farmer Cooperative Service
USDA
500 12th Street S.W.
Washington, DC 20250

Federal Trade Commission
Washington, DC 20580

Internal Revenue Service
Washington, DC 20224

National Bureau of Standards
Technical Bldg., B167
Standards Development Services Section
Washington, DC 20234

National Endowment for the Arts
Attn: Crafts Coordinator
806 15th Street N.W.
Washington, DC 20506

Small Business Administration
Washington, DC 20416

Superintendent of Documents
U.S. Government Printing Office
Washington, DC 20402

Organizations Helpful to People in Crafts Sewing

The American Crafts Council
22 West 55th Street
New York, NY 10019

Handweavers Guild of America, Inc.
65 LaSalle Road
P. O. Box 7-374
W. Hartford, CT 06107

National Association of Women Business Owners
2000 P Street N.W.
Washington, DC 20036

National Quilting Association, Inc.
P. O. Box 62
Greenbelt, MD 20770

Custom Clothing Guild of America
620 Market Street
Kirkland, WA 98033

Volunteer Lawyers for the Arts
36 West 44th Street
New York, NY 10036